COMPLETE

APPLIED ENGLISH GRAMMAR

LEWIS

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A TEXT-BOOK

OF

APPLIED ENGLISH GRAMMAR

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A TEXT-BOOK

OF

APPLIED ENGLISH GRAMMAR

BY

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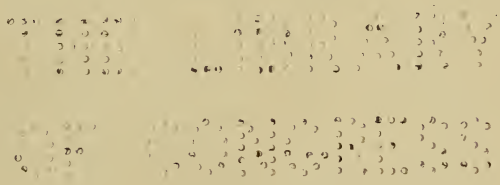

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PREFACE

The study of English in the upper grades should and does include something of many subjects: handwriting, spelling, pronunciation, oral reading, elementary composition, literature, grammar. The amount of time required in any year to produce definite results in all these subjects would be very great. The time now given in even the best schools is wholly inadequate, programmes being crowded and classes large. Most phases of the subject now have to be slighted, and some, like the training of the speaking voice, are practically ignored.

But large classes are at present an unavoidable circumstance of democracy. We must be grateful that nearly everybody's child gets to school, and must obtain the best results we can by correlation and a wise economy of minutes. Under such conditions, what phases of grammar should be assured attention? Certainly there must be some systematic view of elementary grammar; the subject is too difficult to be taught incidentally amid miscellaneous

language lessons. But what should be emphasized? and what should stand first in the order of presentation?

Elementary correctness in oral usage should be the first result aimed at in teaching grammar to children. At all events, it is the result most difficult to produce. The teacher of a large class cannot easily diagnose the habitual faults of each individual, or easily cure those diagnosed. She can patiently correct sporadic *aint's* and *wa'n't's*, but the habits usually persist. It is sometimes said that school cannot counteract a bad linguistic environment; but it is a mistake for any teacher, however discouraged, to say that. School, with all its opportunities for fixing attention and insuring vivid impressions, can work miracles in a child's usage. But miracles are not wrought "incidentally"; there must be organized and prolonged drill, of a sort which to-day is called old-fashioned. Nor need there be a fear that learning to say *isn't* will be less educative than distinguishing "object complements" from "objective complements."

Next in importance to elementary oral correctness we may place a working knowledge of what a sentence is. This knowledge is purely grammatical in its nature, but it underlies all work in composition. It is attained by applying the theory of independent and

dependent statements to the actual problems of punctuation. The theory is perfectly definite, even arbitrarily so, and has nothing to do with rhetorical theories of unity.

Believing that elementary oral correctness and an elementary sentence-sense should be the first objects of grammar study, the present writer has devoted Part First of his book to a few cardinal principles of conversational English, and to the definition of the sentence. The exercises of this part are very numerous, but often each member of the class should be required to recite the entire exercise — for example, **17**, **27**, **28**, **30**, **31**, **32**, **34**, **36**, **38**, **39**, **43**, **48**, **50**, **52**, **53**, **55**, **56**, **57**, **61**. From time to time each student's usage should be tested. His written usage can be discovered from his handling of such tasks as that of section **300**. His oral usage can be tested once a week by having him retell some story to the class, or recount some experience of his own. He should not be corrected during his speech, but his mistakes should be silently "set in a note-book, conned, and learned by heart," to be (most gently and kindly) cast into his teeth next day. A small note-book, with a page for each student, can silently be used throughout the hour without embarrassing the speakers. Conversation should be encouraged, and the faults similarly noted.

In Part Second a more systematic treatment of English grammar is given, with further applications to usage. The elements of the sentence are treated before the inflections.

The book is meant to be used for two years. If anything is omitted, it should be the "Analysis Exercises" of Part Second. A student who omitted only these would know nothing of analysis or parsing, but would have received a good deal of blind practise in the correct use of the vernacular.

In Part First there are but few definitions. The words defined in Part Second are in bold type. Sentences containing such words should usually be committed to memory.

The writer holds with those who believe that a little technical grammar, sympathetically taught, is within the normal powers and interests of grammar school students. Also he thinks it the only permanent cure for bad punctuation. A boy may learn to punctuate by instinct after his written work has been pointed for him over and over again; but without some clear notion of principal and subordinate clauses he will never be sure of himself.

Yet it is only too easy to overdo the teaching of formal grammar. Subtleties of analysis are not for children. When we reflect that gram-

matical terms are but figures of speech, we can only pity the lad who has to apply them as if they were divinely ordained. When we realize that the purpose of every predicate is to modify the hearer's notion of the subject; that every word but one in a sentence is a modifier, a complement, an adjunct, a limiter, an increaser, a definer of the subject; that every word is a name as well as something else; that in many sentences the only important thought lies in some subordinate element; that personal pronouns may mean more than persons' names, which are often but unimportant *pro*-pronouns, and that pronouns may stand for verbs, adjectives, adverbs, and sentences; when we reflect that what we call the parts of speech are the result of at least three disparate methods of classification, and that a strict definition of any is logically impossible, is it any wonder that technical grammar is strong meat for babes? If the boy thinks about what he studies, he gets mixed up. If he does not think, he parses accurately from memory till a visitor arrives, and then covers himself and his teacher with confusion by calling a verb a noun. One recalls Sweet's story of the assemblage of grammarians who could not agree whether *cannon* in *cannon ball* is an adjective or not. Finally, one thinks with grim humor of

Browning's poetic license in declaring that his grammarian had "settled *hoti*'s business." *Hoti*'s business will never be settled while articulate-speaking men strive to fathom the miracle of speech — what Newman liked to call "the two-fold logos, the thought and the word."

A kindly fortune has lately given the writer the benefit of many discussions of grammar with three friends: Director George N. Carman of the Lewis Institute, Professor W. A. Heidel of Iowa College, and Professor F. W. Shipley of Washington University. Fortune would have been still kinder had it permitted the writer to submit the proofs of his book to the same critics.

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INTRODUCTION

1. One reason why men are superior to animals is that they can express their thoughts to each other better than animals can. Being able to tell their thoughts, men are able to help one another. Men grow wise and strong by learning from one another.

Both men and animals express themselves by cries and motions, but men use words also. Even the little child finds that crying and pointing will not convey all his wishes. He watches his elders, and observes that they have *names* for things. He soon learns certain names, and is presently giving such commands as "Potato! to *me*, potato!" Words thus do for him what gestures could never do.

2. Words are articulate sounds that other people understand, and they make up what

is called language. When, however, we use words, we think of them as parts of statements, or requests, or commands, rather than as parts of language.

3. Language is spoken before it is ever written. The word *language* once meant that which is formed by the *lingua*, or tongue. By the time the word reached our forefathers in their island of England it had come to mean both oral and written speech.

4. Language is a subject which every one has to study from the time he is a year old until he dies. Whether he goes to school or not makes no difference in the necessity. Everybody has to use language, and has continually to study what he shall say. If he does not study his words, he will always be in trouble.

In order to speak correctly and effectively, it is best to study language with some system. Daily puzzling over words does much for the uneducated man, but he never can feel sure that he is speaking correctly. Even if we speak well, we cannot be sure why we speak as we do unless we study what is called grammar.[1]

[1] Note the spelling of grammar.

5. **Grammar** is the systematic study of language, and especially of the forms of words and their combinations in sentences. In this book we can only begin the systematic study of language. We have to do chiefly with what are called "grammatically correct" ways of speaking and writing.

6. Our text-book is called a book of *applied* grammar, because it attempts to show you how to apply grammatical principles in your every-day use of language. It offers a great many exercises in the art of speaking and writing correctly.

PART FIRST, BOOK ONE

EXAMPLES OF GRAMMATICAL USAGE

CHAPTER I

GRAMMATICAL USAGE DEFINED

7. Grammatical usage is using such "forms of words," and such combinations of them in sentences, as are considered correct by the best writers and speakers.

John's is a form of *John; leaves*, of *leaf; him*, of *he; began* and *begun*, of *begin; drowned*, of *drown*. *Isn't* is a correct form of *is not; ain't* is an incorrect form. *He has begun* is a correct combination; *he has began* is an incorrect combination. *Leaves are* is a correct combination, *leaves is* an incorrect.

8. Vulgar usage. All mistakes in grammar (whether incorrect forms or incorrect combinations) are vulgarisms. *Vulgar* means "pertaining to the crowd." The great mass or crowd of people have, as yet, but little education. No man has a right to despise uneducated persons, for they are often the superiors of educated persons in character, in natural ability,

and in force of expression. Uneducated persons say "I hain't done no such thing," merely because they have never learned to say "I've done no such thing," or "I haven't done any such thing." Uneducated persons are usually the last persons in the world to wish their children to employ vulgar expressions.

9. There are other vulgarisms besides mistakes in grammar. A bad pronunciation (as *jest* for *just*) is a vulgarism. Slang words are usually vulgarisms, but not often mistakes in grammar.

The following passages contain vulgarisms, but only the italic words are faults in grammar. Point out all expressions which seem to you vulgar.

A. "Oh, Daddy! They're gone. What made you let them go? Oh, what made you?"

"Wa'al, Mandy sassed me, 'n' I told her 't I guessed we c'd git along without her. This house *ain't* good 'nough fer her sence she's been to the city; she wants carpits and picters an' things, so I jes' told her right out *plain* she might go an' stay if she wanted to, she was gittin' too fine fer us. I vow, I never *see* sech a sassy girl."

"Oh, Daddy! You quarrelled with Mandy?"

"Wa'al, I guess you kin call it that if you want tew; it *wa'n't* nothin' else. She's ashamed of her brother; she

said so right out an' out, and she's ashamed o' me too. I've seen it stickin' out a good while, but I *hain't said nothin'*. She don't want me to say much when her comp'ny comes. She tole me so once. S'pose I don't talk *proper* 'nough to suit her. It's hurt my feelin's *terrible*, but I've kep' it to myself. *Didn't hev nobody* to send me to school — when I was a boy — m' father died — had to work — ter take care o' mother an' Dick." A cough grappled with a sob in the old man's throat as he bent to hide the struggle and lay a stick of wood on the dead ashes. — Eleanor C. Reed: "The Battle Invisible."

B. "Beautiful night, *ain't* it?" said Granville.

Ellen noticed that Granville said "*ain't*" instead of "isn't," according to the fashion of his own family, although he was recently graduated from the High School. . . . She also noted that Granville presently said "*wa'n't*" instead of "wasn't." "Hot yesterday, *wa'n't* it?" said he.

"Yes, it was very warm," replied Ellen. That "*wa'n't*" seemed to insert a tiny wedge between them. She would have flown at any one who had found fault with her father and mother for saying "*wa'n't*," but with this young man in her own rank and day it was different. . . . She wanted to reproach him sharply; to ask him if he had ever been to school. — Mary E. Wilkins: "The Portion of Labor."

C. "It *ain't* where a man is born or where he was raised that puts him in any class. It's whether he's got anything under his hat. I *seen* too many of these boys kind o' jump in from the country, and make a lot o' city boys look like rabbits. You see, Mr. Miller, when a guy comes in from the country he figures it out: 'Here, I'm goin' against a tough proposition, and I've got to hump myself to keep up.' He's willin' to learn a few things and do the best he can. If he feels that way, he stands to win

out. But if he comes canterin' into town to be a dead-game sport, and set a pace for all the boys, *he don't* last. It's a small town, but it's too big for any one boy to come in from the country and scare it. *Them* sporty boys don't last." — GEORGE ADE: "Artie."

10. Literary usage. Vulgar usage is the usage of the uneducated masses. At the other extreme is the language of the few who write books. The language of books is called *literary* usage. But so many people write books nowadays that literary usage varies a great deal. What may be called *scholastic* usage never permits such shortened forms as *can't*, *don't*, *doesn't*, *isn't*, *aren't*. There are subjects so serious and formal in their nature that in treating them it would sound out of place to use *can't* for *cannot*, and *don't* for *do not*. On the other hand, some of the best books are not scholastic in tone, but sound like the conversational language of educated persons. In conversational literary usage the short forms given above often appear. Conversational literary usage does not admit slang except in rare instances.

The language of books is important to us partly because it teaches us the mechanical forms of written English. It teaches us how to punctuate, capitalize, italicize, paragraph, and spell.

11. Conversational usage. The language used by educated persons in conversation is called **conversational** usage. It is correct in all essential matters of grammar, but it often admits such contractions as *can't*, *don't*, *isn't*, *I've no*, and it sometimes admits fresh and kindly slang.[1]

Conversational usage is the proper model for students to follow in their oral use of English. It is very often the proper model for them to follow in their written work. In a formal business letter there is no place for even the best of slang, and none for contracted forms like *can't* and *isn't*. But in friendly letters we write in the conversational tone, so that we shall seem to be talking.

12. The chief mistakes in grammar occur through ignorance of the best conversational usage. The actual number of such mistakes is not very large, but each is considered serious. No educated man says *ain't* for *isn't*, or *set* for *sit*, or *has went* for *has gone*. If a person is free from such expressions as these, he is at once

[1] The instructor will be interested in Professor Thurston Peck's words about slang, in the essay called "The Little Touches." A short passage is quoted in the present writer's "Second Manual of Composition."

recognized as having some education. It is astonishing to see how far a knowledge of a dozen correct forms of expression will carry a man in the opinion of the educated. The person who passes as educated is not he who pronounces words with airs of superiority. The man who passes as educated is the man who never says *ain't*.

The next few chapters are devoted to a few important matters of conversational usage.

CHAPTER II

CORRECT USE OF SINGULAR AND PLURAL VERBS

13. Verb defined. A verb is a word which asserts. Usually it asserts an act, as in *burns*, *runs*, *strikes*, but sometimes it merely asserts, as in *is*, *are*, *were*. Sometimes a group of words is used as a verb, for example *has burnt*, *will run*, *can strike*.

14. Subject defined. With every verb, usually before it, goes a word to show who is acting or is spoken of. This word is called the subject of the verb. In "Birds fly" the subject is *birds*. Sometimes this subject means one person or thing, as *bird*. It is then called a "singular" subject. Sometimes it means more than one, as *birds*, in which case it is called a "plural" subject.

15. Singular and plural verbs. Verbs may have different forms, according as their subjects are

singular or plural. "One bird *flies*," but "Two birds *fly*." The plural subject often ends in *s* (birds); but the plural verb almost never ends in *s*. Note the following plural verbs: *burn*, *run*, *strike*, *sing*, *have*, *are*, *were*, *seem*, *sound*.

16. Oral Exercise. Place a subject before each plural verb in the following sentences.

1. —— sing.
2. —— burn.
3. —— jump.
4. —— have wings.
5. —— have legs.
6. —— have trouble.
7. —— are caught.
8. —— were present.
9. —— seem sweet.
10. —— run.
11. —— do not run.
12. —— sound bad.
13. —— chatter.
14. —— sulk.
15. —— win success.

17. In vulgar usage, people often employ the singular form of the verb where the plural is needed. They say, "The folks has got home," "The chickens is running loose," "The horses draws the wagon," instead of the correct forms, "The folks *have* got home," "The chickens *are* running loose," "The horses *draw* the wagon."

The subject *you* takes the verbs *are* and *were*, even when it means only one person. Every

member of the class should repeat rapidly the following :

I was there, you were there, he was there; was I there? were you there? was he there?

When the verb comes first, as in "There are two of us," there is great danger of saying *There's* for *There are*. Each member of the class should repeat the following aloud :

There's one, there are two, there are several.

18. ORAL EXERCISE. Insert **is** or **are** in the blanks. Harvest apples —— an early fruit; they —— ripe in summer, and —— very welcome. Other kinds of apples —— autumn fruits. Some —— very late ripeners, and —— kept all winter. The baldwin —— a spicy autumn apple. There —— few better apples than the baldwin, but there —— some people who do not like baldwins. There —— lots[1] of other late apples. The greening —— one. The northern spy —— another. Still another —— the pippin. Then there —— russets and wine-saps and spitzenburgs. There

[1] The expressions *There are lots* and *There's a lot* are grammatically correct, but they are not much found in the best conversational usage. They sound too much like "There's a job-lot."

—— the king apple, which is a favorite with most boys. There —— a lot which might be said about apples, but the best thing to do —— to read what Thoreau and John Burroughs have said on the subject.

19. Oral Exercise. Insert **was** or **were** in the blanks. We —— going trout-fishing, Herbert and I. We —— passing through a wood-road. On either side there —— patches of swamp. Suddenly a young grouse flew up by the road. We stopped at once, thinking that there —— probably others. We —— not mistaken. We glanced ahead, and there, about thirty feet away, —— a young cock-partridge entering the road. He walked slowly across the wagon-tracks to the other side, where there —— some tall weeds. He passed through these, and found that there —— a ditch full of water. He paused and looked at the ditch, then at us. We —— still as two stumps. Then Mr. Partridge turned about, concluding that there —— worse things than men. He marched calmly across the road again, lifting his ruff a little, and disappeared as he came. We agreed that there —— never a prettier sight.

20. Insert **has** or **have** in the blanks. There are several deer that —— been seen on our island this summer. None[1] —— been seen very lately, but about two weeks ago there were three in our corn patch. There —— been one just across on the mainland almost every morning. His tracks are plain to see, and Mr. Ware —— caught sight of him several times. The Ware children —— seen him too, and tell me he is a big buck, that —— magnificent antlers. Last year I saw two deer myself. There is a thicket of arbor-vitæ trees by the river, into which people —— rarely penetrated. A lot[2] of big trees —— been cut down near it. The deer were among these trees. When they saw me, they seemed almost to fly over the fallen trees, and instantly disappeared in the thicket.

21. Singular verb with "either" and "neither." Very often the word *either* means *either one*, and very often *neither* means *neither one*. This is true in such sentences as "Either is right," "Neither John nor Harry has gone."

[1] *None* may take either *has* or *have*. *None* means *no one*, but it may be thought of as meaning *no two*, *no three*, etc.

[2] *Lot* is singular, but *lot of trees* may be thought of as plural.

Whenever these words are used as subjects, or with singular subjects, they must take a singular verb.

22. ORAL EXERCISE. Use correct forms of the following verbs with the word *neither* as subject: burn, sleep, rise, sit, jump, think, fear, hope, lack, go.

23. ORAL EXERCISE. Supply correct forms of the verb *to be* in the blanks. 1. Neither of us —— there yesterday. 2. Either man —— a good one. 3. Neither —— likely to succeed. 4. Either one —— in danger of failing. 5. Neither —— to blame that time. 6. Either one general or the other —— to blame for that defeat. 7. Neither birch, cedar, poplar, nor pine —— so hard as oak. 8. Neither Alger, Castleman, Oliver Optic, nor Henty —— so artistic a writer as Stevenson. 9. Neither Greene, Richard Lee, Stark, nor Wayne —— so great a general as Washington. 10. Neither Grant nor Sherman —— a greater genius than Robert Lee. 11. Neither Lee nor Sherman —— so tenacious as Grant. 12. Neither Sherman nor Lincoln —— so silent as Grant. 13. Neither Grant nor any of his generals ——

so great a statesman as Lincoln. 14. Neither Lincoln nor Grant —— so polished a gentleman as Robert Lee. 15. Neither Grant nor any one of his generals —— so tender-hearted as Lincoln. 16. Neither North nor South —— slow to fight against Spain.

24. When the subject is such an expression as *either he or I* the question arises whether we shall say *is* or *am*. It is best in such cases to avoid the difficulty by so changing the sentence as to use both *is* and *am*. We say "Either he is to blame, or I am." In like manner we say "Either you are to blame, or I am," "Either he is to blame or you are."

CHAPTER III

CORRECT FORMS OF THE VERB "TO BE"

25. Correct equivalents of "ain't." In conversation it is usual to contract many verbs, as in *don't* for *do not*, *doesn't* for *does not*. Vulgar usage often makes contractions of its own, and one of the worst of these is the negative form *ain't*, which is made to serve for *am not*, *are not*, etc. It is clear that *am not* cannot be contracted; for contraction consists in omitting or shortening some vowel (like *o*), and if you omit the vowel *o* from *am not*, the result is *amn't*, a word too hard to pronounce. But *I am not* and *you are not* can be contracted into *I'm not*, and *you're not* or *you aren't*.

26. A very large proportion of boys and girls say *ain't*. If the study of grammar should teach them anything, it should teach them not to do this, but to use the proper contractions. Every grammar class should be an anti-*ain't* club. It

should be a club for the promotion of *isn't* and such forms. But we shall never be wholly rid of this error until boys have courage to say *isn't* on the play ground. Some boys who are not afraid of a hot ball or a rusty gun are afraid to say *isn't*, for fear of being thought pretentious. Now some forms of speech would be pretentious in a boy. A lad who always said "Cannot you go?" would sound like a little prig. But there is nothing priggish in refusing to say *ain't*. A boy who says *isn't* can play ball as well, shoot as well, and if necessary fight as well as the boy who is content with the slovenly expression *ain't*.

27. The correct conversational equivalents of *ain't* are given below. They should be mastered perfectly, and the student who has learned them should never again say *ain't*, except in joke. Notice that in many cases there are *two* correct equivalents of the incorrect expression.

Singular, in statements.	*Singular, in questions.*
I'm not	am I not?
you're not *or* you aren't	aren't you?
he's not *or* he isn't	isn't he?
Plurals, in statements.	*Plural, in questions.*
we're not *or* we aren't	aren't we?
you're not *or* you aren't	aren't you?
they're not *or* they aren't	aren't they?

28. ORAL EXERCISE. Give the correct contracted equivalents of *ain't* before the word *going* — thus: "I'm not going; you're not going *or* you aren't going," etc.; also the same equivalents before *sorry*, before *hungry*, and before *complaining*.

29. **"It is" with "not" and "no."** With *not*, the form *it is* contracts to *it isn't*, *'tisn't*, or *it's not*. *It is no* contracts in like manner to *it's no*.

30. ORAL EXERCISE. Use *It's not* before each of the following expressions: *too late; so bad as you think; so far after all; more than two miles; every man that can tell the truth; all that you could wish; as thy mother says, but as thy neighbors say.*

31. ORAL EXERCISE. Use *'Tisn't* before each of the following: *John; Monday; time for dinner; over there.*

Each member of the class should repeat: *'Tisn't so; 'tisn't any such thing.*

32. ORAL EXERCISE. Use *It's no* before each of the following: *wonder; easy task;*

small undertaking; farther than we thought; sign of death when a bird flies in; fun to pound your finger; use to cry over spilt milk; more than right.

33. There's no. The form *there's no*, contracted from *there is no*, means the same as *there isn't any*. The student should form the habit of using one contraction as freely as the other.

34. ORAL EXERCISE. Use *There's no* before the following: *smoke without fire; art that can make a fool wise; going to heaven in a sedan chair; sense in grumbling; reason for whining; apple like a russet; royal road to learning; such flatterer as a man's self; lack of funds; surety of success except in hard work; man but hath enemies; arguing with an east wind.*

35. "Not" with "was" and "were." The forms *I was not, you were not, he was not, we were not, they were not*, may shorten in conversation to *I wasn't, you weren't, he wasn't, we weren't, they weren't.*

The forms *was not I? were not you? was not he? were not we? were not they?* may shorten into

wasn't I? weren't you? wasn't he? weren't we? weren't they?

36. ORAL EXERCISE. Use the contracted forms of section **35** before the word *going* and before the word *angry*.

37. "Were" with "if" and "as if." The form *were* is usually plural, as in *we were going*. It would be wrong to say "I were going." But when preceded by *if* or *as if*, the form *were* is either singular or plural, and can refer to past, present, or future time. "We were here yesterday" states a fact. "If I were you" states a mere supposition. Of course "I" cannot possibly be "you," but we can suppose that "I" were "you."

With *if* and *as if*, the verb *were* states a mere supposition, and is either singular or plural.

38. The following forms should be learned :

if I were	if I weren't	if we were	if we weren't
if you were	if you weren't	if you were	if you weren't
if he were	if he weren't	if they were	if they weren't

39. ORAL EXERCISE. Give the forms of section **38** before the word *going;* "If I were

going," etc. ; also before *you*, before *a king*, and before *sure*.

40. WRITTEN EXERCISE. Write from dictation the following sentences, numbering them: 1. If it were evening, we should have the lamps lighted. 2. If it weren't so cold, we could go fishing. 3. If it were four o'clock, we should be out of school. 4. If it weren't for hawks, the field mice would ruin the crops. 5. If it were war-time, the boys and women would have to run the farms. 6. If it weren't for fear of being called cowards, few men would be heroes. 7. If it were a bear, it would bite you.

41. WRITTEN EXERCISE. Write from dictation the following sentences: 1. If there were more honest men, the rogues would be punished. 2. If there were no work, there could be no play. 3. If there were as many horses as wishes, the beggars could ride. 4. If there were no trouble, there could be no happiness. 5. If there were a king in this country, there would not be seventy million kings. 6. If there were no darkness, we should not know light when we saw it. 7. If there were a

plenty of them, diamonds would be called pebbles.

42. Oral Exercise. Supply the right word at the place indicated by a blank. 1. He talks as if he —— crazy. 2. She dresses as if she —— a princess. 3. He spends money as if it —— water. 4. The child looks as if it —— tired. 5. It rained as if there —— a flood. 6. The thunder sounds as if it —— in the very house. 7. The fox runs as easily as if he —— a leaf before the breeze. 8. Fido acts as if he —— mad. 9. The teacher speaks as if she —— sure the class understood the lesson. 10. The pupil recited as if he —— master of the subject. 11. It looks as if there —— to be more rain. 12. I feel as if I —— being scolded. 13. I must act as if I —— at ease. 14. The workmen have stopped at five, just as if it —— six. 15. He remarks that the pickerel is a greedy fish; just as if every fish ——n't greedy! 16. It isn't as if there —— no other books to be had. 17. They ran from the poodle as if it —— a lion. 18. The red squirrel scolded as if he —— the owner of the woods. 19. He talks about staying here all the afternoon; as if there —— any doubt of our catching the train!

43. **"Have" with "not" and "been."** The following contractions should be learned :

I haven't been	I've not been
you haven't been	you've not been
he hasn't been	he's not been
we haven't been	we've not been
you haven't been	you've not been
they haven't been	they've not been

44. Oral Exercise. Give the contracted forms of section **43** before each of the following in turn: *there; going; at home; thinking of going; planning to go; afraid of examinations.*

45. The literary forms *there has not been any* and *there have not been any* are contracted in conversation to *there hasn't been any*, *there haven't been any.* The literary forms *there has been no* and *there has been none* are contracted in conversation to *there's been no*, *there's been none.* The form *there have been none* cannot easily be pronounced in any contracted form.

46. Oral Exercise. Give the following sentences with proper contractions of the italic expressions. Supply words to any blanks.

1. *It has not been* long since we began the

study of contractions. 2. *It has not been* the umpire's fault. 3. *It has not always been* as it is now. 4. *It has not been* many days since we returned from our vacation. 5. *There has not been* any serious ground for complaint. 6. *There have not been* any serious grounds for complaint. 7. *There has been* no serious ground for complaint. 8. There —— been no serious grounds for complaint. 9. *There has been* no doubt that team-work won the victory. 10. There —— been no doubts that the team-work won. 11. *There has been* no cleverer pupil in school for a long time. 12. There —— been no cleverer pupils than those I speak of. 13. There —— been no cases of that disease lately. 14. There —— been no great generals who did not attend to details. 15. *There has been* no day thus far when we couldn't work on the cabin. 16. *There has been* no problem yet, in our algebra, that I haven't solved by myself. 17. *There has never been* a result without a cause. 18. *There has been* no rule without an exception. 19. *There has been* no reason for not getting my lessons. 20. *There has been* no question in my mind about the outcome.

CHAPTER IV

CORRECT FORMS OF THE VERB "TO HAVE"

47. Affirmative contractions. The forms *I have*, *you have*, *he has*, *we have*, *they have*, are often shortened in conversation to *I've*, *you've* *he's*, *we've*, *they've*. But the form *he's* is less used than the others, because it is "ambiguous" — it may be taken in two senses. Point out two possible meanings of the sentence "He's a father."

48. Oral Exercise. Use the contractions of section **47** (excepting *he's*) before the words *a book; a notion; none.*

49. Contractions of "have" with "no." The forms *I have no*, *you have no*, *he has no*, *we have no*, *they have no*, are often shortened in conversation to *I've no*, *you've no*, *he's no*, *we've no*, *they've no*. But "He's no father" might mean what ?

The forms *I had no*, *you had no*, *he had no*, *we had no*, *they had no*, are often shortened to *I'd no*, *you'd no*, *he'd no*, *we'd no*, *they'd no*.

50. Oral Exercise. Use the ten contractions *I've no*, *you've no*, *he's no*, *we've no*, *they've no*, *I'd no*, *you'd no*, *he'd no*, *we'd no*, *they'd no* before each of these expressions: *chance; fear; money; excuse; interest; concern.*

51. Contractions of "have" with "not." *Have not* is often shortened to *haven't*, and *has not* to *hasn't*.

52. Oral Exercise. Use the contractions *I haven't*, *you haven't*, *he hasn't*, *we haven't*, *you haven't*, *they haven't*, before each of the following expressions in turn: *a dollar; the chance; any; time enough.*

53. Oral Exercise. Use the contractions *haven't I? haven't you? hasn't he? haven't we? haven't they?* before these expressions in turn: *enough; gone far enough; some matches; made a mistake; said so; any.*

54. Uncontracted forms in questions. Except in the case of *haven't* and *hasn't*, the question forms of *have* cannot properly be contracted

(though vulgar usage shows the false contraction "hain't"). Thus we say, "Have you a pen?" "Have you no pen?" "Had you no pen?" "Have you none?" "Had you none?" These forms are employed only by careful speakers, but they are not pretentious, and it is much to the credit of a young person to use them sometimes. It is true that "Had you no pen?" is more formal than "Didn't you have a pen?", and that "Have you none?" is more formal than "Haven't you any?" But one who is familiar with the forms containing *no* and *none* can use them without a trace of assuming airs.

55. ORAL EXERCISE. Use the forms *Have I a? Have you a? Has he a? Have we a? Have you a?* with each of these words: *pencil; chance; good excuse; lesson to get; reason.*

56. ORAL EXERCISE. Use the forms *Have you no? Has he no? Have we no? Have they no?* with each of these words: *book; sense of shame; hope; better plan; longer to wait.*

57. ORAL EXERCISE. Use the forms *Had you no? Had he no? Had we no? Had they no?*

with each of these words : *fear; money; friend; way of escape.*

58. **"Have" with "got."** The use of *have got* is extremely common in vulgar usage, where it usually means no more than *have.* The word *got* properly means "acquired"; *I have got* means "I have acquired." We may have a thing without having put forth any effort to get it. A man fishing may properly shout "I've got him," signifying that he has captured a fish. Yet if he shouted only "I have him," the idea of getting would be taken for granted.

59. The use of *got* is far less frequent in good conversational usage than it is in vulgar usage. But even the best speakers do not hesitate to use *have got* at times to make their meaning emphatic.

60. When used in such sentences as "I've got none," the *got* serves to lessen the formality of the expression. Such sentences are fairly common in good conversational usage, though they are not so good as "I have none," etc.

61. Oral Exercise. Use the expressions *I've got no, you've got no, he's got no, we've got*

no, *they've got no*, before each of these words: *excuse; money; fish; solution to the problem; house.*

62. REVIEW EXERCISE. Examine the following sentences and say whether any contain contractions (like *there's no*) that you yourself rarely use. Commit to memory as many sentences as your instructor directs. Aid him in deciding which forms are most important for you individually to remember.

1. (*a*) You're trying to make that boy another you. One is enough.— EMERSON.

(*b*) "You're no Alexander," said Alexander to a coward who bore the name; "you must either drop my name or honor it."

2. (*a*) The wounded Highland chief McGregor raised himself on his elbow and said, "I'm not dead, my laddies; I'm looking to see you do your duty."

(*b*) "I'm not afraid," said a lighthouse keeper; "the lights keep me too busy to be afraid."

3. "I should like some soup," said the sick banker Ostervalde; "but I've no wish for the meat, and it would be a pity to waste that."

4. (*a*) If the power to do hard work isn't talent, it is the best possible substitute for talent. — GARFIELD.

(*b*) Once in the house of representatives, when John Quincy Adams was a member, a gentleman said, "It is time to begin." — "No," said another, "the clock must be fast; Mr. Adams isn't in his seat yet."

5. (*a*) There's nothing either good or bad but thinking makes it so. — SHAKSPERE.

(*b*) A servant whispered to Madame de Maintenon at dinner, "Please, Madame, one more anecdote, for there's no roast to-day."

(*c*) There's no arguing with an east wind. — EMERSON.

6. "There aren't many places on Beacon Street that weren't built by the savings of servant girls," said Josiah Quincy of Boston.

7. Henry Fawcett had no eyesight, but he became postmaster-general of England. William Prescott had no eyesight, yet he became a great historian.

63. WRITTEN EXERCISE. Write from memory each sentence that you learn from **62**, taking pains with quotation marks and punctuation.

CHAPTER V

CORRECT FORMS OF CERTAIN VERBS OF ACTION

64. The "principal parts." Verbs change their forms to show different times or "tenses." Later we shall study these forms systematically. Just now we are concerned with only those forms which in vulgar usage are often confused.

Each verb has three "principal parts." The principal parts of the verb *begin* are: *begin*, *began*, *begun*.

65. The first principal part of a verb shows present time, as in "I *begin* now."

66. The second principal part of a verb shows past time, as in "I *began* yesterday."

67. The third principal part of the verb is called the "past participle." The following forms are examples of past participles: *begun*,

taken, *drunk*, *broken*, *frozen*. The past participle is never used by itself, but always has before it a helping word like *have*, *has*, *had*, *be*, *am*, *is*, *are*, *was*, or *were*. Usually this word is *have*, *has*, or *had*, as in *I have begun*, *He has begun*, *I had begun*, *I may have begun*, *I could have begun*.

68. The forms of the verb containing the past participle show various shades of time. In "I *had come* before nine yesterday," *had come* shows a past time earlier than another past time ("nine o'clock yesterday"). In "I *have* just *come*," *have come* shows a time just now past. "I *shall have conquered*," speaks of an act as finished in the future. But in "I *may* perhaps *have* conquered" the thought of future time is almost swallowed up in the thought of the speaker's doubting *mood*, expressed in the words *may* and *perhaps*.

69. Our chief business for the present is to learn to use the principal parts of certain verbs without confusing them. There are hundreds of verbs in using which nobody is likely to make a mistake; the verb *look*, for example. The parts of *look* are *look*, *looked*, *looked*, as

every one knows. There are, however, about forty verbs in using which we are obliged to think very carefully of the principal parts.

The forty verbs that need our especial study at this time are as follows: awake, begin, blow, break, bring, burst, catch, come, do, drink, eat, flow, fly, freeze, give, go, grow, know, lay, lie (to recline), ride, ring, rise, run, see, set, shake, show, sing, sink, sit, spring, steal, swim, swing, take, teach, throw, wring, write.

We shall do well to proceed to study these, some briefly and some fully.

70. Awake. The three principal parts of *awake* are *awake*, *awoke* or *awaked*, *awaked*. We say "I *awake* usually about six o'clock; I *awoke* yesterday at seven, *or* I *awaked* yesterday at seven; I have *awaked* some mornings as late as eight."

We may say "I *woke* up," or "I *waked* up," but we may not say "I have woke up."

71. Oral Exercise. Use *I*, *we*, and *they* in turn before the following: wake up, woke up, waked up, have awaked, had awaked. Use *he* and *she* in turn before the following: wakes

up, woke up, waked up, has waked up, had waked up.

72. **Begin.** The principal parts of *begin* are *begin*, *began*, *begun*. We say: "School *began* today; recitations have already *begun*."

73. Oral Exercise. Use *He began* before the following: (1) to help; (2) to get ready; (3) getting ready; (4) to study; (5) studying; (6) to study to be a doctor; (7) studying to be a doctor; (8) drilling to be a soldier; (9) to find fault; (10) to look pleased; (11) to lose his way; (12) to answer; (13) to recite; (14) to laugh; (15) to make believe; (16) to be afraid; (17) a reply; (18) a composition; (19) once more; (20) over again.

74. Oral Exercise. Use *He has begun* before each of the numbered expressions in section **73.**

75. Oral Exercise. Use *It has begun* before the following: (1) to rain; (2) to snow; (3) to clear up; (4) to look cloudy; (5) to sprinkle; (6) to threaten snow; (7) grow cold; (8) to cloud over; (9) to be misty; (10) to thunder.

76. Blow. The principal parts of *blow* are *blow*, *blew*, *blown*. The form "blowed" is a vulgarism.

When you wish to say that a person made a great fuss and talk, say *he blustered*, or *he was blustering*, about it. Keep *blow* for such things as the wind, and things that move in the wind. Use *bluster* to express the act of a person, unless you mean that the person's breath was coming short and thick, as in "He came out of the water *blowing* like a porpoise, and lay down on the bank quite *blown*."

77. Oral Exercise. Use *blew* in the blanks. 1. The wind —— furiously. 2. It —— a gale. 3. It —— the helmsman's cap off. 4. It —— the jib away. 5. It —— about fifty miles an hour. 6. The *Maine* —— up. 7. "The fair breeze ——, the white foam flew, the furrow followed free."

Use the participle *blown* in the blanks. 1. The helmsman's cap was —— off. 2. The jib was —— off. 3. His hair was —— about his face. 4. The *Maine* was perhaps —— up. 5. The nipple of the musket was —— out. 6. The breech of the fowling-

piece was —— out. 7. The wind had —— the balsams down. 8. The hurricane had —— a great path through the woods. 9. Cyclones have —— horses into the air. 10. Our man won the race, but he was badly ——. 11. This breeze may have ——- all the way from Florida. 12. By to-morrow this northeaster will have —— the mosquitoes away. 13. This morning the rose is full-——. 14. In the last year or so her beauty has become full-——. 15. It's an ill wind that has —— nobody good. 16. The trade-winds have —— our ship home again.

78. Break. The principal parts of *break* are *break*, *broke*, *broken*. "Have broke" is a vulgarism for *have broken*.

79. Oral Exercise. Use the correct form of the verb *break* in the blanks.

1. The governor has —— his promise. 2. I have —— my wheel. 3. My wheel is ——. 4. That timber has —— his fall. 5. The floor has —— through. 6. The small-pox has —— out. 7. Our man has —— through the line. 8. That four-pounder has —— my tackle. 9. My pole is ——. 10. Her kind remark has —— the ice for us. 11. These defeats

have —— his spirit. 12. The liner will have —— all records. 13. The rain had —— the drought. 14. Such an accident would have —— up the party. 15. Perhaps the soil is already ——. 16. His watch is ——.

Change the preceding sentences into negative sentences by adding *n't* to the verbs. In sentence 12 change *will* to *won't*. In 14 add *n't* to *would*.

80. Bring. The principal parts of *bring* are *bring*, *brought*, *brought*. "Brung" is a vulgarism.

81. Oral Exercise. Insert *brought* in the blanks.

1. Home they —— her warrior dead. 2. Have you —— your grammar? 3. I've not —— mine, I'm sorry to say. 4. Have his investments —— him much money? 5. They —— to him a man sick of the palsy. 6. War has always —— a greater grief to women and children than to men. 7. It's his courage that's always —— him good luck. 8. He has —— only trouble to his parents. 9. The rain has —— relief to the corn. 10. Why've you —— your umbrella?

82. Burst. The principal parts of *burst* are all the same: *burst*, *burst*, *burst*. "Busted" and "bursted" are vulgarisms.

83. Oral Exercise. Insert *burst* in the blanks. 1. My gun is ——. 2. This shoe is ——. 3. The old coat is —— in the back. 4. Then —— his mighty heart. 5. His scheme has ——. 6. The meteor —— above the straw-stack. 7. The balloon —— in mid-air. 8. My son, why on earth do you always —— your shoes out? You will —— my bank-account. 9. They say the bank has ——. 10. In —— the boys, puffing and blowing. 11. A —— gun is safer than a rusty whole one.

84. Choose the better word, *burst* or *broken*, for each of the following blanks. 1. My wheel is ——. 2. The boiler is ——. 3. His watch seems to be ——. 4. The fire has —— through the window. 5. My fish-rod is ——.

85. Catch. The principal parts of *catch* are *catch*, *caught*, *caught*. There is no such word as "ketched," in good usage.

86. Oral Exercise. Use *caught* in the blanks 1. I've —— him. 2. Has he ——

any? 3. Have you —— any? 4. Have they —— any? 5. He was —— out in the rain. 6. He was —— by the foot. 7. As the tree fell, it —— him across the back. 8. We've —— two foxes this autumn. 9. Now I've —— you. 10. Don't be —— that way again.

87. Come. The principal parts of *come* are *come*, *came*, *come*. We may not say "I come yesterday" for *I came yesterday*, nor "I have came" for *I have come*.

88. Oral Exercise. Use *He came* before each of the following: (1) up to our house; (2) down the hill a-flying; (3) up the road just now; (4) through the woods an hour ago; (5) by way of Fitchburg; (6) sooner than he was expected; (7) as soon as he could; (8) a long way to see you; (9) whenever he could get off; (10) in a buggy; (11) across lots; (12) on the run; (13) like a streak of lightning; (14) like an elephant; (15) like an angel of mercy; (16) to see me; (17) to help us; (18) because you called him; (19) all the way from Seattle; (20) by the Fall River line; (21) running down; (22) jumping along; (23) hurrying along; (24) tumbling down.

89. Oral Exercise. Use *I've come* or *We've come* before the following: (1) to see you; (2) a long way; (3) on a fool's errand; (4) from town; (5) the longest way; (6) because we were asked; (7) because I'm in trouble; (8) because it's lonesome in the woods; (9) because there's no room in the hotel; (10) to see the sights; (11) for the doctor; (12) to sit awhile; (13) to offer my services; (14) to beg a favor; (15) to ask your advice; (16) to find out something; (17) to ask a question; (18) to see what you think; (19) to stay awhile; (20) to supper; (21) since three o'clock; (22) for fun; (23) for a pail of water; (24) to dine with the queen; (25) in a hurry; (26) off without my books; (27) away without an umbrella; (28) in to see the dentist; (29) along to take care of him; (30) as soon as we could; (31) under the railroad bridge.

90. Oral Exercise. Supply the correct form of *come* to the blanks. 1. Has he —— this way before? 2. Have you never —— to Boston before? 3. Have they —— to stay? 4. Have the algebras ——? 5. Has she —— to dinner? 6. Haven't they ever —— that

way before? 7. Has he never —— to beg your pardon? 8. Has he never —— with an excuse? 9. Aren't these the ones that ——? 10. Isn't there a bolt that —— with it? 11. Didn't any answer —— to your mind? 12. Did no umbrella —— to light? 13. Had no mail —— when you left? 14. Have no letters —— for me? 15. Have no new pupils —— this year? 16. Haven't you —— by that road before? 17. Is this the lad that —— to Lawrence from Medford? 18. Doesn't the trolley-car —— to Malden? 19. Did this fruit —— from California? 20. Have the readers —— from San Francisco? 21. If I had known you were coming, I would have —— earlier. 22. I should have —— if you had asked me. 23. I ought to have ——. 24. I should have liked to ——. 25. I might have ——.

91. **Do.** The principal parts of *do* are *do*, *did*, *done*. "I done," etc., are bad vulgarisms.

92. The forms *I don't*, *you don't*, *we don't*, and *they don't* are correct contractions of *I do not*, etc.

The forms *he don't*, *she don't*, *it don't* are universal in vulgar usage, though no one to-day says, "he do not," "she do not," "it do not."

In general, careful speakers say *he doesn't*, *she doesn't*, *it doesn't*.[1]

93. Oral Exercise. Use in the blanks *did* or *done*, according to the requirements of grammar.

1. I —— as you said. 2. That's just what I ——. 3. We —— so. 4. You —— what you were told. 5. Is that what he ——? 6. You —— nobly. 7. Now you've gone and —— it. 8. Have you —— as you were bid? 9. Is that what he's ——? 10. What's he —— now? 11. How could you have —— so much! 12. What is —— cannot be undone. 13. You —— nothing that could have —— any harm.

94. **Drink.** The past of *drink* is *drank*, except that with *have*, *has*, and *had* the form *drunk* is used, thus: "We *drank* some milk, and when we *had drunk* enough we started on." "Had drank" would be a vulgarism.

[1] Some excuse for *he don't*, etc., is found in the fact that *do* has occasionally been used for *does* by reputable authors. The Oxford Dictionary gives examples from the years 1547, 1553, and 1559. In 1660 Pepys writes, "Sir Arthur Haselrigge do not yet appear in the house."

95. ORAL EXERCISE. Use *I drank* before the following: (1) some spring-water; (2) as much as possible; (3) a long swallow; (4) a long time; (5) in silence; (6) two cups of coffee; (7) boiled water, for fear of typhoid; (8) like a man dying of thirst; (9) enough to quench thirst; (10) out of a quaint cocoanut dipper.

96. ORAL EXERCISE. Use *I have drunk* before each of the numbered expressions in section **95**.

97. ORAL EXERCISE. Use *He has drunk* before each of the numbered expressions in section **95**.

98. Eat. The principal parts of *eat* are *eat*, *ate*, *eaten*. It would once have been correct to say, "I eat (pronounced *et*) no dinner yesterday," but this form of the past is no longer used. Instead we say *ate*, pronounced like *eight*.

99. ORAL EXERCISE. Use *ate* in the blanks. 1. What was that you —— ? 2. Did what you —— agree with you? 3. Whatever he —— seemed to agree with him. 4. I never —— so good a peach before. 5. I have rarely

eaten anything so good as some raw bacon that I —— one night in the woods after an all-day fast. 6. The boy cannot study; he —— some mince pie last night. 7. She wonders why her head aches; she —— crackers and a pickle for lunch. 8. That fine old man laughed, and said that he was usually nourished by the victuals he ——. 9. Mr. John Burroughs says that the apples that boys —— used to do something to remedy the bad effects of cake and pie. 10. Our teacher always —— whole-wheat bread, because, she said, white bread merely heats, without feeding nerves and brain.

100. Oral Exercise. Fill the blanks with *eaten*. 1. Something that I've —— has disagreed with me. 2. These lads will have —— me out of house and home. 3. It's surprising how what one's —— and drunk takes away one's appetite. 4. Snails are —— in China and in America. 5. If it had been a bear, 'twould have —— you.

101. **Flow.** *Flow* is a verb used of liquids. The principal parts are *flow*, *flowed*, *flowed*.

102. **Fly.** *Fly* is a verb used of winged creatures. The principal parts are *fly*, *flew*, *flown*.

103. Oral Exercise. Use *flowed* or *flown* in each blank, according to your best judgment. 1. The bird has ——. 2. Much water has —— under bridges since we last met, but the time seems to have ——. 3. Siloa's brook —— near Zion hill. 4. The train has almost —— along for the last hour. 5. When youth has ——, ambition has often fled. 6. The enemy fled in the night across the river that —— between the camps. In the morning, lo! the bird had ——.

104. **Freeze.** The principal parts of *freeze* are *freeze*, *froze*, *frozen*. We may not say "is froze" for *is frozen*.

105. Oral Exercise. Use *frozen* in the blanks. 1. The rope is ——. 2. The pitcher is ——. 3. The ropes had —— to the sailor's hands. 4. The salt sea was —— on her cheek. 5. The moon is a —— body. 6. The bad boy was —— by a look. 7. Her manner was freezing. Every one near her felt ——. 8. The tug was —— in. 9. The roads have —— up. 10. Thoreau speaks of the —— thawed apple.

106. **Give.** The principal parts of *give* are *give*, *gave*, *given*. We may not say "I give him something yesterday" for I *gave*, etc.

107. **Go.** The past form of *go* is *went*. With *have*, *has*, *had*, *is*, and *are*, the participle *gone* is used, as in *I have gone*. The form "have went" is now a bad vulgarism — as bad as *ain't* — though once it was good English, meaning "have wended."

108. Oral Exercise. (*A*) Supply the correct form of *give* in the blanks. 1. The horse —— a jump then, but I —— him a cut with the whip, and didn't —— him a chance to run. 2. The officer —— him one tap, and he —— up. 3. That wheel you —— me has —— out already; it —— out the very first week after you —— it to me.

(*B*) Supply the correct form of *go*. 1. If I'd known you were going, I would have —— too. 2. If it hadn't been that you had ——, I couldn't very well have ——. 3. If you'd not all ——, and we'd not known you'd ——, we couldn't well have —— either.

109. **Grow.** The principal parts of *grow* are *grow*, *grew*, *grown*. The expression "growed" is a vulgarism.

110. Oral Exercise. Fill the blanks correctly with *grew* or *grown*. 1. There was an oak that —— near our house. 2. An oak —— near our house. 3. A white-oak has often —— to be seventy-five feet high. 4. He is a —— man. 5. A sensitive plant in a garden ——. 6. When he —— up he became a doctor. 7. Before they are —— up, boys want to be car-drivers, policemen, pirates. 8. That elm has —— to a great height. 9. It —— wonderfully cold. 10. If I had known how big he had ——, I should have written to him differently.

111. **Know.** The principal parts of *know* are *know*, *knew*, *known*. The expression "knowed" is a vulgarism.

112. Oral Exercise. Supply *knew* or *known* in the blanks, according to your best judgment. 1. He is the best runner that ever I ——. 2. He's the best I've ——. 3. We've not —— how to act in such a case. 4. They've not —— the difference. 5. If you'd —— what we ——, you'd not have gone. 6. Who —— at that time that so much would so soon be —— about the Philippines? 7. They who —— said that Spain was ill-prepared for war. 8. I —— it. 9. I've

always —— it. 10. You might have —— it. 11. Everybody else —— it. 12. We've —— but little of him lately. 13. We might have —— more. 14. Aristotle has been —— as the "master of those who know." 15. Aristotle —— more of science than any other man of his time. 16. I told him I —— how.

113. **Lie.** There is a verb *lie* which means *to tell a falsehood.* It has such present forms as *lie* and *lies*, in "We *lie* if we say that," "He *lies* if he says that," and the past form *lied*, in "He lied." No one often makes mistakes in the forms of this verb.

The other verb *lie* refers to a physical act, the opposite of standing or sitting. Its parts are *lie*, *lay*, *lain*. Some of its forms are as follows, the subjects *I*, *you*, etc., being given to show how the forms are used.

Present forms.	*Past forms.*
I lie *or* I am lying	I lay *or* I was lying
you lie *or* you are lying	you lay *or* you were lying
he lies *or* he is lying	he lay *or* he was lying
we lie *or* we are lying	we lay *or* we were lying
they lie *or* they are lying	they lay *or* they were lying

114. Oral Exercise. Recite from memory the forms given in the two columns above.

115. ORAL EXERCISE. Use the forms *lies* (or *lie*), *is lying*, *lay*, *was* (or *were*) *lying*, in the blanks, making four complete sentences for each subject, thus : "The book lies on the table. The book is lying on the table. The book lay on the table. The book was lying on the table." 1. A knife —— on my desk. 2. Snow —— on the ground. 3. A wounded soldier —— on the field. 4. Soot —— on the hearth. 5. A sloop —— on the river. 6. A trout —— on the bank. 7. A hammer —— on the bench. 8. A sledge —— on the anvil. 9. A sleeping child —— on the bed. 10. A pin —— on the floor. 11. Seven cats —— asleep. 12. A dead quail —— on the snow. 13. Four Cornish birds —— in the pantry. 14. Three French hens —— ready for roasting. 15. Two turtle doves —— slain by a hunter. 16. A chicken —— basking in the dust. 17. The giant —— snoring. 18. The autumn leaves —— where they fell. 19. The soldier —— where he died. 20. A Welsh rabbit —— heavy on the stomach. 21. Sin —— heavy on the conscience. 22. The new snow —— light upon the grass. 23. A piece of silk —— on the counter. 24. Uneasy —— the head that wears a crown. 25. The fallen angels —— thick as autumnal leaves.

116. In commands the verb *lie* has usually the form "lie down." Thus the officer says to his men, "Lie down, boys!" The hunter says to his dog, "Lie down, Rover!"

117. With *have*, *has*, *had,* the proper form of *lie* is *lain.*

118. Oral Exercise. Insert the proper form of *lie.* 1. This tree has —— here a long time. 2. Get up. You've —— in bed long enough. 3. That sin has long —— heavy on his soul. 4. We've —— in the trenches a week, waiting for orders. 5. I found my grammar all warped and mildewed. It had —— out on the porch all night. 6. I've —— long enough inactive. 7. He's not —— inactive. 8. We found a knife. It had —— so long in a ditch that the handle fell off when touched. 9. The charge has been laid at the general's door that he has —— still when he ought to have moved on the enemy. 10. Your book has —— there all the time, just where you laid it.

119. Lay. The past form of *lie*, meaning reclined, is *lay.* But there is a verb *to lay* which means *to place down.* Its parts are *lay*, *laid*, *laid.* This verb almost always shows the

action of a person or a machine: "John lays the book on the table." "The printing press lays the paper down." Birds, insects, and fish are spoken of as laying eggs.

120. The verb *lay* takes another word after it to show what is laid. This word is called its *object*. The object in "The boy lays down his knife" is the word *knife*.

The **object of a verb** is a word or words showing on what the action falls.

Remember that the expressions LAYS DOWN *and* LAID DOWN *must always take an object.*

The verb *lie* never takes an object, though "He lay down" means almost the same as "He laid himself down."

121. The more important forms of *lay* are given below, in connection with an object (the word *knife*) and the word *down*.

Present forms.	*Past forms.*
I *lay* the knife down	I *laid* the knife down
you *lay* the knife down	you *laid* the knife down
he *lays* the knife down	he *laid* the knife down
we *lay* the knife down	we *laid* the knife down
they *lay* the knife down	they *laid* the knife down

122. ORAL EXERCISE. Repeat from memory the present and past forms of *lay*, together with

an object, as *the knife*, and the word *down*, as given in section **121.**

123. Oral Exercise. Supply the correct past of *lie* or *lay* to each blank, and tell which verb it belongs to. 1. There he ——. 2. There he —— it. 3. He —— there all tired out. 4. He —— it there and went away. 5. He —— out there on the cliff. 6. He —— out some bread and cheese for us. 7. King Richard —— about him many a blow (*or* —— about him with his good sword). 8. Many fallen knights —— about their king. 9. The launch —— alongside the steamer. 10. The sailors —— the rope along the deck.

124. Oral Exercise. Insert *laid*. 1. He's —— the blame where it ought to lie. 2. We've —— the sidewalk early, so that it will lie solid and smooth before the frosts come. 3. The king —— his weary head on his pillow and lay thinking of Shakspere's remark concerning crowns and heads. 4. Speckle has —— an egg, but don't touch it! let it lie. 5. I lay down and —— a shawl across me.

125. Ride. The principal parts of *ride* are *ride*, *rode*, *ridden*. "Have rode" is a vulgarism.

126. Oral Exercise. Supply *ridden* in the blanks. 1. I've —— all day. 2. The jockey's —— a good race. 3. Have you ever —— on a locomotive? 4. She's —— that mule along that mountain path! 5. A horse may be —— to water, but he cannot be made to drink. 6. After eating cheese and pie, a sleeper is often —— by a nightmare. 7. Men are still alive who have —— on the first railway cars. 8. Broomsticks were supposed to be —— o'nights by witches. 9. Who has —— on a barrel stave down a slippery hill? 10. Circus performers have often —— two horses at once.

127. **Ring.** The principal parts of *ring* are *ring*, *rang*, *rung*. It is a vulgarism to say "The bell has rang" instead of "The bell has rung."

128. **Rise.** The principal parts of *rise* are *rise*, *rose*, *risen*. It is a vulgarism to say "has rose," for *has risen*.

129. Note that the verb *raise*, when used with such an object as *himself*, often means *rise:* "The soldier rose a little, raising *himself* on one hand."

130. **Run.** Good usage requires *I ran*, but *I have run; he ran*, but *he has run; they ran*,

but *they have run.* Such expressions as "I run down there a little while ago" are vulgarisms.

131. ORAL EXERCISE. Supply the form *ran* in each blank. 1. The mill —— all the summer. 2. The squirrel —— into that hole. 3. It —— up a tree. 4. Fido —— all around. 5. A mouse —— up the clock. 6. The mouse —— down. 7. The clock —— down. 8. The detective —— the thief down. 9. That fault-finder —— down other people's reputations every time he could. 10. My brother —— down here to spend the day. 11. The yacht —— down the bay. 12. The express —— on time for a year. 13. The oldest son —— the farm. 14. The senior partner —— the business. 15. The conductor —— his train on time. 16. Our politician —— for governor. 17. No man —— against more opposition. 18. The colt —— very well in this race. 19. Our athlete —— a very good race. 20. The messenger-boy —— in. 21. Up —— my brother with some news.

132. ORAL EXERCISE. Supply *has run* in all the blanks of section **131** except the last, number 21.

133. **See.** *I have seen* is a correct expression, but "I seen" is a vulgarism. The correct form for "I seen" is *I saw*.

134. ORAL EXERCISE. Use *saw* in each blank. 1. I —— him coming. 2. We —— a lot of ducks. 3. He —— a bear coming his way. 4. We —— a big fellow trying to break through the line. 5. When we got there, we —— how it was. 6. Just as we reached the river, we —— a deer plunge in.

135. **Sit.** The verb *sit* means to rest, as on a chair, with the body bent at the hips. The past form of *sit* is *sat*. In conversational usage this verb does not take an object, except in the expressions "He sits his horse well," etc., in which *sit* really means *sits on*.

136. ORAL EXERCISE. Use the form *He sat* before each of the following: (1) at breakfast; (2) still; (3) on the fence; (4) in silence; (5) for some time without saying a word; (6) his horse like a soldier; (7) in his seat when the clock struck; (8) through the speech; (9) without moving; (10) alone; (11) beside the brook; (12) in front of me; (13) on the

dunce stool; (14) in the front row; (15) up late; (16) under the tree; (17) out in the sun; (18) out on the porch; (19) on the end of a log; (20) in the tree-top.

137. In commands *sit* is commonly used with *down:* "Sit down!" In requests the form is the same, with some such word as *please:* "Please sit down!" "Kindly sit down!"

138. Set. The verb *set* means chiefly *to place*, and always takes an object except in such expressions as "The sun sets," "Plaster of Paris sets quickly," and "It set in to rain." *Remember that the verb* SET *must have an object.*

The present and past forms of *set* are the same.

139. ORAL EXERCISE. Use the past form *I set* before each of the following expressions: (1) the dish down just now; (2) the dish there just now; (3) the child down there yesterday; (4) traps in the woods last autumn; (5) a trap last night for a rabbit; (6) the bolt deep into the wood before I fastened it; (7) the fire going a minute ago; (8) the wood afire; (9) my watch at nine last evening; (10) the clock by my watch this morning; (11) my room in order; (12) out a pail for milk; (13) the color

by the use of a chemical; (14) the bread to rise; (15) myself down then; (16) the injured boy down on a log and went for help; (17) the whole class laughing; (18) the old sailor to telling yarns; (19) myself to work; (20) myself down to study; (21) to work; (22) out; (23) out yesterday to find our cow; (24) myself that task; (25) much store by that old spinning-wheel; (26) forth in good spirits; (27) the lamp in a safe place before I left; (28) the kettle on to boil; (29) Bridget to cook an omelet; (30) the pitcher down too hard.

140. Oral Exercise. Supply *sat* or *set* in the blanks according to correct usage. 1. The knight —— on his horse. 2. The knight —— himself on his horse. 3. The boy —— up to play tenpins. 4. The boy —— up the tenpins. 5. The cat —— up to howl. 6. The cat —— up a howl. 7. The lynx —— up on a limb. 8. The dog —— up a barking at sight of the lynx. 9. I —— down a dish of hot maple syrup. 10. I accidentally —— down in the dish of hot syrup. 11. We may —— it down that by the age of twenty a boy's character has become —— either for good or for bad. 12. There he ——, with hands clenched

and teeth ——. 13. There —— the setter with the bird in his mouth. 14. The photographer's sitter —— twice for his portrait. 15. Will you —— a price on that chair? 16. I mean the one in which the salesman —— just now. 17. It —— in to rain. 18. We —— in the rain and fished. 19. The tide —— in very strongly at that point. 20. The town was —— in a hollow. 21. The trap lay in the hollow, where it was ——. 22. A city that is —— on a hill cannot be hid. 23. Neither do men light a candle and —— it under a bushel. 24. She —— the room to rights, and her tired mother —— and looked on. 25. I —— the scamp down, and there he ——. 26. The boy —— himself to work, and —— steadily at work for an hour. 27. We —— the hen on her nest, and there she ——. 28. Here —— the bear, looking fierce enough to —— us all a shaking with fear. 29. As we were sitting in a row, in came Rover all wet, and —— down beside us, ——ting up a great disturbance. 30. He who has never —— out to make something of himself must expect to see others pass him. 31. While he —— idle, others were toiling on to the goal they had —— before them.

141. *Set* regularly takes an object, and in commands we usually put the object between *set* and *down*, thus: "Set the pail down." Such an expression as "Set down and rest" is wrong, of course, and should be "*Sit* down and rest.

142. When a hen is set on her nest, the hen sits. She is therefore "a sitting hen," and the time will probably come when farmers will speak of her as such. But meanwhile it is not in good taste to criticise too severely the expression "setting hen," for almost everybody who raises hens uses the expression. Imagine a young person fresh from school taking great pains to correct this expression in the speech of people who know more about hens than he ever dreamed of knowing!

There is something else to be said in favor of an occasional use of "setting hen." What other expression is so good when you mean a hen reserved for the purpose of being set? We speak of "cooking apples," meaning certain apples useful for cooking. So we may speak of certain hens as good for setting, that is, good for being set. Perhaps some hens are more useful than others for this purpose.

One can imagine that a large and lazy hen might properly be encouraged to hatch eggs.

143. Shake. The principal parts of *shake* are *shake*, *shook*, *shaken*. The expression "have shook" is a vulgarism for *have shaken*.

144. Oral Exercise. Supply *shaken* in the blanks. 1. He's —— down a nice ripe one. 2. When we'd all —— hands, we sat down. 3. They say they're much —— up by being tipped out of the sleigh. 4. Medicine is often "to be —— before it's taken." 5. I've —— the dust of that town off my feet. 6. The dogs seized on Bruin, but he had —— them off in a minute. 7. You mayn't. The teacher's —— her head at you. 8. I'd hardly —— off the first flakes when a whole avalanche slid off the roof upon me. 9. "What went ye out to see, a reed —— with the wind?" 10. The earth seemed —— to its foundations.

145. Show. The principal parts of *show* are *show*, *showed*, *shown*. It is a vulgarism to say "have showed" for *have shown*.

146. Oral Exercise. Supply the correct form of *show* in the blanks. 1. We've ——

him the way. 2. He's happy. That's —— by the way he looks. 3. He's often —— me his collection of minerals. 4. Two-fourths equals one-half. That's easily ——. 5. The director has kindly —— the visitors around the building.

147. Sing. The principal parts of *sing* are *sing*, *sang*, *sung*. We are not allowed by the best usage to say *he sung*, though this is not a serious mistake. But "have sang" is distinctly a vulgarism.

148. Sink. The principal parts of *sink* are *sink*, *sank*, *sunk*. "Have sank" for *have sunk* is a vulgarism. "He sunk" is not a serious error, though "he sank" is much the preferable form.

149. Spring. The principal parts of *spring* are *spring*, *sprang*, *sprung*. "He sprung" is not used by the best speakers. "Have sprang" for *have sprung* is as bad as "have sank" and "have sang."

150. ORAL EXERCISE. Insert *sung*. 1. They've always —— in the choir. 2. The songs that were —— to us in our childhood will never be forgotten. 3. The nightingale said,

"I have —— many songs, but never a song so gay." 4. The poet has —— his swan-song. 5. "And when they had —— a hymn, they went out."

Insert *sunk*. 1. He has —— thousands in the enterprise. 2. Millions of gold lie —— in the tropic seas. 3. The child was rescued after it had —— for the second time. 4. Artesian wells are often —— a thousand feet. 5. The dog was not shot before it had —— its teeth into the child.

Insert *sprung*. 1. The door had —— to upon my hand. 2. It was easy to see whence this mistake had ——. 3. Great men have —— from obscure families. 4. The bottom of the boat was considerably ——. 5. We found that the fox had —— the trap.

151. Steal. The principal parts of *steal* are *steal*, *stole*, *stolen*. "Have stole," for *have stolen*, is a vulgarism.

152. Swim. The principal parts of *swim* are *swim*, *swam*, *swum*. "Have swam" for *have swum* is a vulgarism.

153. Swing. For the past of *swing* we say *swung*. And of course the form with *have*, *has*, *had*, is also *swung*.

154. ORAL EXERCISE. Insert *swung*. 1. The boat —— clear of the wharf. 2. The sailor-boy —— out to reach it. 3. The boom —— round and knocked him into the water. 4. His shipmates —— him a line. 5. The boy —— himself up by the line.

155. **Take.** The principal parts of *take* are *take*, *took*, *taken*. "Have took" is a vulgarism for *have taken*.

156. *Take* almost always requires an object. In the expression "He took cold," *cold* must be regarded as an object, first meaning *coldness* (because people once had the mistaken notion that it is always cold air which produces colds), and then meaning *a cold*. But the expression "He took sick" is a vulgarism. *Sick* is not a disease to be taken. The correct expression is "He was taken sick."

157. ORAL EXERCISE. Insert the correct form of *take*. 1. I fear I've —— cold. 2. If he hadn't gone, he wouldn't have —— cold. 3. People have often —— cold by sitting in hot, foul air. 4. Arctic travelers have rarely —— cold in the dry, pure air of the coldest regions. 5. Where's my watch, son? I believe you've —— it.

158. Teach. The principal parts of *teach* are *teach*, *taught*, *taught*. "Teached" is a vulgarism.

159. Throw. The principal parts of *throw* are *throw*, *threw*, *thrown*. "Throwed" is a vulgarism for *threw* and *thrown*.

160. Oral Exercise. Insert *threw* or *thrown*, according to need. 1. The little wrestler —— the big one. 2. Orlando —— Charles. 3. Who is it that —— stones at the chickens? 4. They —— the door open wide, and the sun —— a flood of light in. 5. The rider was badly ——. 6. The horse was —— too. 7. Look! he's ——! 8. You —— that ball too high. 9. A shawl was —— over her shoulders. 10. The Indian —— down a fine foxskin.

161. Wring. The parts of *wring* are *wring*, *wrung*, *wrung*. It is right to say "The cook *rang* the dinner bell," but it would be wrong to say "The cook *wrang* the chicken's neck."

162. Write. The principal parts of *write* are *write*, *wrote*, *written*. "Have wrote" is a vulgarism for "have written."

163. Written Exercise. Insert the correct form of *write*. 1. "What I have —— I

have ——." 2. Have you —— your composition yet? 3. I haven't —— a word of mine. 4. My brother's —— most of his. 5. The —— word lasts.

164. Summary of the forty verbs. The principal parts of the forty verbs may be summed up as follows:

Present	Past	Form after *have*, etc.
awake	awoke or awaked	awaked
begin	began	begun
blow	blew	blown
break	broke	broken
bring	brought	brought
burst	burst	burst
catch	caught	caught
come	came	come
do	did	done
drink	drank	drunk
eat	ate	eaten
flow	flowed	flowed
fly	flew	flown
freeze	froze	frozen
give	gave	given
go	went	gone
grow	grew	grown

Present	**Past**	**Form after *have*, etc.**
know	knew	known
lay	laid	laid
lie (to recline)	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
set	set	set
shake	shook	shaken
show	showed	shown
sing	sang	sung
sink	sank	sunk
sit	sat	sat
spring	sprang	sprung
steal	stole	stolen
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
throw	threw	thrown
wring	wrung	wrung
write	wrote	written

CHAPTER VI

SUBJECT AND OBJECT FORMS OF PERSONAL PRONOUNS

165. The personal pronouns. The following words are called personal pronouns: *I*, *you*, *he*, *it*, *she*, *we*, *they*; *me*, *him*, *her*, *us*, *them*.

166. The subject forms. The five forms *I*, *he*, *she*, *we*, *they*, may be called the subject forms of the personal pronoun. These words may be used as subjects, but not as objects. *You* and *it* may be used either as subjects or as objects.[1]

167. Oral Exercise. Fill the blanks with *I*, *he*, *she*, *we*, *they* in turn, making five sentences for every blank. 1. John and —— are going. 2. John and —— were present. 3. John and —— are friends. 4. John and —— are likely to go.

168. Oral Exercise. Fill the blanks with *you*, *he*, *she*, *they*, in turn, making four sentences for each blank. 1. —— and I are going.

[1] *Subject* is defined in **14**; *object* in **120**.

2. —— and I were going. 3. —— and I are friends. 4. —— and I are likely to go.

169. The subject forms after "is." The verb *to be* and its forms *is*, *was*, etc. cannot take an object, because no action is expressed. In the sentence "It is John," nothing happens to John. After the verb *to be* the subject forms of the personal pronoun are used, as in *It is I*, *it is he*, *it is she*, *it is we*, *it is they*.

170. In answer to the question "Who is it?" we are permitted to say "It's me," instead of "It is I." But it is just as simple to answer merely the word "I." Such questions as "Was it I that you wanted?" are very common among correct speakers, and are not pretentious. But even if we allow ourselves to say "It's me," we must not allow ourselves to say "it's him," "it's her," "it's them." These are vulgarisms.

171. ORAL EXERCISE. Fill the blanks with *I*, *he*, *she*, *we*, *they*, making five sentences for each blank. 1. Was it —— that you called? 2. I said it was —— that the teacher spoke to. 3. I'm afraid it's —— who may have to suffer. 4. Perhaps it's —— that he wants.

172. The object forms. Like the subject forms, the object forms of the personal pronoun are five in number: *me*, *him*, *her*, *us*, *them*. *You* and *it* are used as objects, but also as subjects. Vulgar usage often employs object forms as subjects ("John and me are going"), and subject forms as objects ("They invited John and I"). These mistakes usually occur when more than one person is mentioned.

Note that in "May I?" the word *I* is a subject, while in "Let me," the word *me* is an object.

173. ORAL EXERCISE. (*A*) Use the correct form, *me* or *I*, in the blanks. 1. They invited John and ——. 2. May Sophronia and —— sit together? 3. May Parker and —— get a pail of water? 4. Please let Sophronia and —— sit together. 5. Can John and —— cross the bridge safely? 6. She scolded him and ——. 7. They want them and —— to come. 8. They made her and —— recite. 9. She and —— had to recite. 10. They and —— will leave soon. 11. Let us go, you and me. Let's you and —— go.

(*B*) Use the correct pronoun, *she* or *her*, in the blanks. 1. It's —— she is calling. She

wants ——. 2. —— and I were the first ones to school. 3. —— and me and Sophronia he asked to go. 4. I asked Sophronia if it were ——, and she said no. The teacher thought it was ——. 5. Father brought —— and me in the sleigh. 6. —— and Kate were always having a good time. 7. Her elder sister and —— are to spend Christmas in Lynn. 8. Kate and —— are both invited. 9. They and —— were all promoted with honor. 10. Her brothers and —— are learning rapidly to speak well.

174. Oral Exercise. Insert *we* or *us* in the blanks according to your best judgment. 1. Is it —— that you invited? 2. Did you see both them and —— that same evening? 3. —— boys are going fishing. 4. Father took —— boys a-fishing. 5. Sister wanted to go; so father took —— boys and her. 6. —— boys had to bait our sister's hook. 7. She caught her hook in a tree, and father sent —— boys up after it. 8. There is a book called "—— Girls." 9. There is another book called "—— Two." 10. The witches asked, "When shall —— three meet again?" 11. One object form of the personal pronoun is "——."

12. I hope that they two will ask —— five to go. 13. It was —— whom you saw. 14. They said it was ——, but it wasn't. It was they themselves. 15. They meant ——, but we couldn't admit that it was —— they meant.

175. Object forms after prepositions. Certain verbs cannot take an object except by the help of what are called *prepositions*, little words like *at*, *by*, *from*, *to*, *with*. You cannot *look* a house, but you can *look at* a house. A preposition takes after it the object forms of the pronoun, no matter whether a verb is near or not. Thus we say: look at *him*, see *us*, stand by *her*, sit by *him*, eat with *them*, a boy with *him*, a man near *them*.

176. Oral Exercise. Insert an object form of the pronoun in each blank. 1. The teacher called on him and ——. 2. The lecture was for them and —— also. 3. The rain fell on me and ——. 4. I waited for her and ——. 5. We spoke with Parker and ——.

177. Object forms with "like." Object forms are used in such sentences as "His son acts like *him*."

178. Oral Exercise. Supply object forms of pronouns in the blanks. 1. Don't do like ——. 2. If her daughter acts like ——, she will be a noble girl. 3. I can't do that like ——. 4. I can't run like ——. 5. My brother writes like ——. 6. Our brothers all write like ——.

179. Literary English of the present time does not employ *like* in such sentences as "Act like they do." It insists on one of two forms, "Act as they do," or else "Act like them."

The wrong use of *like* is never heard from the lips of an educated New Englander, even in the most informal conversation.[1] The wrong use of *like* is, however, so common in the South, even among well-educated persons, that a grammarian must hesitate to call it a vulgarism. It is rather a provincialism, an expression used chiefly in one section of the country. But the most careful southern speakers avoid the use of *like* for *as*, and every boy and girl, northern or southern, ought to follow the example of the most careful speakers in this matter.

Use only object forms of the pronoun after LIKE.

[1] *Like* for *as* is more frequent in England than in New England.

180. We have now completed our survey of the most common mistakes in grammar, and of their correct equivalents. If you have mastered the subject thus far, further progress in grammatical correctness will be easy. You have found some of the exercises tedious. But if you have mastered them, you have acquired more power than you may think. You have acquired a habit of trying to speak correctly ; and what now seems full of troublesome duty will soon come to be like a second nature.

Our plan is to change the character of our study somewhat at this point. You are to let what you have learned take root in your mind, while you give your attention to a quite different phase of grammar. Make it a habit to speak correctly every day, according to your best knowledge, while you proceed to study *the sentence* as a whole. Book Two treats of the sentence as a whole.

PART FIRST, BOOK TWO

THE DEFINITION OF THE SENTENCE

CHAPTER I

GENERAL MEANINGS OF THE WORD "SENTENCE"

181. In grammar, the word that is perhaps more frequently used than any other is the word *sentence*.

Any definition of this word which can be given at the beginning of our study will have to be enlarged as we learn more of the subject. But we may at least say at the start (what you probably know already) that **A sentence** is a completely worded statement, inquiry, or command; and that when written it begins with a capital letter and ends either with a period (.), a question mark (?), or an exclamation point (!).

Sentences, you see at once, are the stuff of which language is formed, for nearly everything that can be said is either a statement, an inquiry, or a command.

182. Most sentences are either statements or combinations of statements; therefore we must

make ourselves familiar with the meaning of the word *statement*. Then, because the statement form of sentence is written with a capital and a period, we may properly ask whether every statement has the right to a capital and period, or whether only some statements have, and, if so, which. These subjects will be our study in the next three chapters.

183. When we have learned what statements are, and which ones can stand alone as sentences, we shall proceed to ask how statements are made up within themselves; and shall then ask the same thing about inquiries and commands.

184. You have probably learned already something of how sentences are made up within themselves. You are well aware that every sentence *says something about something*. The part of the sentence which does the saying is called the *predicate*. The part naming that of which the predicate is said is called the *subject*.

185. Every sentence may, therefore, be divided into two parts. In a sentence like

"Birds fly," *Birds* is the subject, *fly* the predicate.[1]

In "Birds are flying," *Birds* is the subject and *are flying* the predicate.

In "Birds are animals," the predicate is *are animals;*[2] while in "Birds catch insects," the predicate is *catch insects.*

In "Cannibal birds kill other birds," *Cannibal birds* is the subject, *kill other birds* the predicate.

We are now ready to ask ourselves what a statement is, and what it is not.

[1] Here the predicate consists of the verb *fly.*

[2] Here the predicate consists of the verb *are* and the noun *animals.*

CHAPTER II

STATEMENTS AND NOT-STATEMENTS

186. A nod of the head may convey a thought; a laugh or cry may express a feeling. But neither nod nor laugh nor cry is a statement. A word may carry much meaning, for instance the word *blackbird;* yet a word is not a statement. A word may even imply an act, for instance the word *flying*, but still the word is not a statement. You may join the two words *flying* and *blackbird*, naming a "flying blackbird," but the two words are not a statement. *Flying blackbird* is called a phrase. A **phrase** is a group of words conveying an idea, but not making a statement.

Once more, a word may almost make a statement and yet just miss it. We say that a *verb* states or asserts (**13**) ; yet in strictness there is no STATEMENT until a subject is placed with the verb. The verb *flies* is not a statement ; but "Time flies" is one. The verb *is flying*

makes no statement; but "Time is flying" makes one.

187. With such a combination of words as "Time flies" we are back to the important principle that a sentence must have a subject and a predicate. This is particularly true of written language, because here the reader has nothing to guide him except the words which actually appear on the paper. Suppose you wished to know how some given person looked. In a conversation you might ask a friend to describe the person, and if your friend gave no other answer than to say "Black hair, blue eyes, straight nose, etc.," you would nevertheless get his thought well enough. Yet "black hair" is no statement; it is only a phrase. If on the other hand your friend were writing the description, he would take pains to *state*, *declare*, *assert* that the person *had* black hair; and he would mention the person in every sentence, if only by the word *He*.

188. Oral Exercise. Which of the following groups of words are statements, and which are not?

1. Boys like heroes. 2. The liking of boys

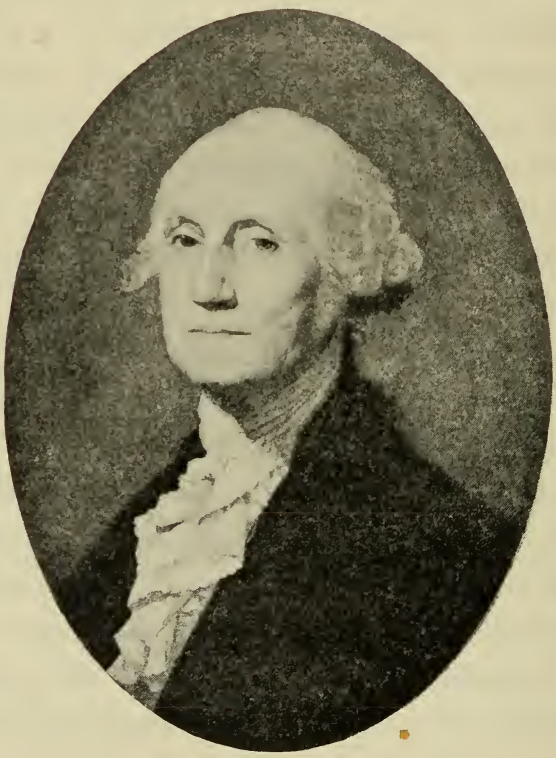
for heroes. 3. Gold for their enemies. 4. The Romans were weighing out gold for their enemies. 5. The hero Camillus. 6. The sword of Camillus. 7. The hero Camillus threw his sword into the scales. 8. In the pass of Thermopylæ. 9. The brave Miltiades perished in the pass. 10. The laurels of Miltiades. 11. The laurels of Miltiades would not let Themistocles sleep. 12. As quiet as a mouse. 13. As mad as a hatter. 14. Alice attended a mad tea-party. 15. To leave one in the lurch. 16. Thrift is good revenue. 17. In the end, things will mend. 18. Not worth a brass farthing. 19. Under the rose. 20. I tell you under the rose. 21. The swaying branches. 22. The branches are swaying. 23. The swaying branches cast flickering shadows. 24. A sleeping lion. 25. A lion is sleeping. 26. We let a sleeping lion lie. 27. The guard being asleep. 28. The guard was asleep. 29. He succeeded in passing the gate, the guard being asleep.

189. Oral Exercise. Following are some extracts from papers written by boys and girls. Pick out the groups of words which make statements, and those which do not.

1. His manner is pleasant, modest, and quiet. A robust figure and a frank expression. 2. A curious-looking face, with high forehead and a broad nose. His chin is small. 3. The mask of St. Francis has an intelligent face, with long cheeks and a broad forehead. A delicate mouth, and its lips are parted. 4. His head is very large and round like a ball. Large eyes, aquiline nose, and rather thick lips. 5. The young person I will describe is dark. Dark eyelashes and eyebrows. Very dark, laughing eyes and a shapely nose. 6. German musician. A round face with high forehead, large eyes, heavy eyebrows. Short, coarse nose. 7. A person with curling hair, long face, large forehead, clear blue eyes with a mischievous look in them. The expression of the face always bright. 8. It is a most beautiful spot. Just back of our tent is a dense wood. Very little underbrush, but flowers of all kinds in profusion. 9. In this chest there were books and toys and dolls. All mixed up together.

190. ORAL EXERCISE. You have picked out each phrase in the preceding exercise. Now take each phrase and make a statement out of it in any way that seems best.

191. Oral Exercise. Study the portrait carefully. Make an oral statement about the general look of the face, as whether it is grave and dignified, or jolly and lively. Make a



statement about the eyes. Make one about the nose. Make one about the mouth. Make one about the chin. Make one about the hair. Make one about the neck. How many statements will there be in all? Begin each state-

ment with the name of the feature you are speaking about.

192. WRITTEN EXERCISE. Write seven statements about the face, according to the directions in the preceding exercise. Begin each statement with a capital and end it with a period. Do not begin any statement with "and." Write one statement after another, filling up every line you write on, except perhaps the last. Begin the first statement an inch farther to the right than the others.

193. It hardly needs to be said that a phrase should never be punctuated as if it were a sentence, that is, be begun with a capital and ended with a period. Yet when a phrase comes at the end of a sentence, it is easy to forget that it is a part of that sentence. Often when a beginner has written a statement and placed a period, he finds that he wishes to add a few words. Of course he ought to erase the period with his knife, and begin the phrase with a small letter. If he forgets to do so, his statement reads like this: "She has beautiful golden hair. And blue eyes."

194. Oral Exercise. Read aloud the following sentences until you can give them with good expression. Then point out the phrases which a beginner might be careless enough to punctuate as sentences. (The beginners who wrote them did make that mistake, but the pointing has been changed to the correct form.)

1. The difference between the faces is great, the first being more thoughtful than the second. 2. The German's face is a very intelligent one, the forehead being high and full. 3. This girl has dark hair and eyes, in general a brunette's complexion. 4. The lips of St. Francis are parted a little, the upper lip looking short and curved. 5. My knife is a very old and good one, the letters I. X. L. being engraved on the blade. 6. Lincoln received but little education, going to school only six months in his life. 7. Lincoln was a poorly dressed boy, his short trousers showing his red ankles. 8. Lincoln wrote on a wooden shovel, I think it was, the shovel being scraped white. 9. Abraham Lincoln was a tall youth, six feet four inches high. 10. Once when President Lincoln visited a navy-yard he picked up an axe by the tip of the helve and held it out straight, by only his thumb and finger. 11. Washington once saved a child from drowning, jumping into a very swift stream to save it. 12. I got along very well in this dress, the fur cap coming clear down over my ears.

195. Written Exercise. Read aloud the following statements until you can give them

smoothly and intelligently. Then copy them, inserting the correct punctuation at the places indicated by the caret (∧); each caret stands before a phrase.

Begin the first sentence an inch farther to the right than the others. Fill up the lines of the paper neatly.

SHREWD GUESSING

A detective guesses shrewdly because he observes closely ∧ noting a thousand little facts. A teacher can often tell much about the character of a pupil by his handwriting ∧ pupil and teacher being as yet unacquainted. Employers trust their own eyes more than they trust letters of recommendation ∧ deciding quickly on the merits of the applicant for a position. One boy says to him, "Yes, sir," instead of "Yes" ∧ showing a respectful manner of speech. That boy's finger-nails will probably be clean ∧ revealing a habit of personal neatness. His forefinger will be white rather than yellow ∧ indicating the boy's innocence of tobacco. The shrewd employer notes all these facts ∧ counting them to the boy's credit. The lad gets the coveted place immediately ∧ in spite of some other fellow's being recommended for it.

196. WRITTEN EXERCISE. Study the picture called The Cabin Boy's First Voyage. Then copy the statements given below, taking pains not to omit the commas, and finish each phrase according to what you see in the picture.

Place a period at the end of each completed sentence. Read your statements aloud.

THE CABIN BOY'S FIRST VOYAGE

The French painter Haquette has a picture of the departure of a cabin boy on his first voyage. The scene is

THE CABIN BOY'S FIRST VOYAGE

a low shore, with cliffs in ——. The cabin boy is saying good-bye to his baby brother, putting ——. The child is lifted up to him by an older sister, a pretty girl with ——. The sun is low, its last glory shining around ——. From the edge of the water a sailor is calling to the boy, beckoning ——. Another sailor pushes a boat into the water, exerting ——. Out at sea appears a ship, the future ——.

CHAPTER III

STATEMENTS THAT MAY BE WRITTEN AS SENTENCES

197. When we talk, we often talk a series of statements, and in order to understand any one of these the hearer must understand some of the others. There will be several statements about one thing, and in a sense they will all be somewhat dependent on each other for their meaning.

It is just so with the sentences of a written composition. The writer feels that his statements are all about one thing, and are closely related to each other in meaning. This is quite as it should be, for if they were not closely related in meaning, there would be no excuse for writing them. But the beginner, fearing that his statements will seem unrelated and disconnected if he uses periods and capitals, runs them all together. If he employs any mark of punctuation, it is only the comma.

The beginner writes like this :

"My dog is a spaniel his name is Nep, that stands for Neptune Neptune was the sea-god, we call the dog Nep because he is so fond of the water, he likes to be in it all the time, once he got caught in the weeds and was nearly drowned."

198. This breathless stream of statements sounds childish, does it not? If we are to choose a name for this bad habit of running statements together without periods and capitals, we may call it The Child's Fault in Punctuation.

199. The group of remarks about the spaniel ought to be pointed thus :

"My dog is a spaniel. His name is Nep. That stands for Neptune. Neptune was the sea-god. We call the dog Nep because he is so fond of the water. He likes to be in it all the time. Once he got caught in the weeds and was nearly drowned."

These sentences are short and jerky, but they are true sentences, and can be read without making the reader gasp for breath.

200. Below are given some parts of school compositions in which the Child's Fault in Punctuation occurs. The first column gives the faulty pointing, the second the correct.

Wrong pointing of independent statements

1. No one knew Ulysses but his dog Argus, presently he made himself known to Telemachus.

2. I started out on a camping trip with a friend of mine, we had a spring buggy and a pair of good horses.

3. On our first day out we did not stop until dark, then we camped near a farmer's house for supper we bought a quart of milk from there and had it with our bread and cold beans.

4. We were out hunting, all of a sudden a rabbit darted out from behind a bush, we all yelled at once.

5. We fully expect to see you this summer, you surely will not disappoint us this year, you know you did last year.

6. Oh, Polly, I went last evening with mamma to the opera, it was the Bohemian Girl, I wish you had been with us, it was fine.

Correct pointing of independent statements

1. No one knew Ulysses but his dog Argus. Presently he made himself known to Telemachus.

2. I started out on a camping trip with a friend of mine. We had a spring buggy and a pair of good horses.

3. On our first day out we did not stop until dark. Then we camped near a farmer's house. For supper we bought a quart of milk from there and had it with our bread and cold beans.

4. We were out hunting. All of a sudden a rabbit darted out from behind a bush. We all yelled at once.

5. We fully expect to see you this summer. You surely will not disappoint us this year. You know you did last year.

6. Oh, Polly, I went last evening with mamma to the opera. It was the Bohemian Girl. I wish you had been with us. It was fine!

7. A walking tour should be taken by yourself, if you go in pairs, it is not a walking tour but a picnic, you want to be free to go where you please.

8. It isn't as nice up here now as it is in summer, there are only a few ducks around, most of the ducks have gone south, we have partridge almost every day, Reddy brought three partridges to-day, he is just sobering up.

9. Just after dark I heard a splash, my cousin was in the icy water, he had walked straight off the bank in the dark. We soon pulled him out, he was more scared than hurt.

10. That night we found an old stage-house that was habitable, we stayed there for several days, there was plenty of fuel and it was not far to a very fine old spring.

11. "Phil Farrington" was another book I rather enjoyed, it told of a boy who was found by a hunter in Missouri after an ex-

7. A walking tour should be taken by yourself. If you go in pairs it is not a walking tour but a picnic. You want to be free to go where you please.

8. It isn't as nice up here now as it is in summer. There are only a few ducks around. Most of the ducks have gone south. We have partridge almost every day. Reddy brought three partridges to-day. He is just sobering up.

9. Just after dark I heard a splash. My cousin was in the icy water. He had walked straight off the bank in the dark. We soon pulled him out. He was more scared than hurt.

10. That night we found an old stage-house that was habitable. We stayed there for several days. There was plenty of fuel, and it was not far to a very fine old spring.

11. "Phil Farrington" was another book I rather enjoyed. It told of a boy who was found by a hunter in Missouri after an ex-

plosion of a steamboat on the upper Mississippi, he lost his parents, or rather they lost him, he managed to get ashore and was found by the hunter as I tell you, as he grows older he wants to find his parents, he starts out and finds his father a drunkard in St. Louis, but his mother is in France.	plosion on a steamboat on the upper Mississippi. He lost his parents, or rather they lost him. He managed to get ashore and was found by the hunter as I tell you. As he grows older he wants to find his parents. He starts out and finds his father a drunkard in St. Louis, but his mother is in France.

201. ORAL EXERCISE. Read aloud the extracts given in section **200**. Read the second column first, taking pains to let the voice fall at each period. Pause a bit after each period, to show that the statement you have just read is independent, can stand alone. Then read aloud the first column, letting the voice fall wherever there *ought* to have been a period. Say "period" at every such place.

202. ORAL EXERCISE. Study the following piece silently until you are sure whether there ought to be a period followed by a capital, or a comma followed by a small letter, at each place marked by a vertical line (|). Then read the piece aloud, letting the voice fall at the end of each complete statement.

LINCOLN'S OPINION OF GRANT

In a letter to a friend, in March, 1864, Lincoln wrote as follows of Grant: "I hardly know what to think of him altogether | he is the quietest little fellow you ever knew | why, he makes the least fuss of any man you ever knew | I believe two or three times he has been in this room a minute or so before I knew he was here | it's about so all around | the only evidence you have that he's in any place is that he makes things go | wherever he is, things move | Grant is the first general I've had | he's a general | I'll tell you what I mean | you know how it's been with all the rest . . . ' They all wanted me to be general | now, it isn't so with Grant | he hasn't told me what his plans are | I don't know, and I don't want to know | I am glad to find a man who can go ahead without me."

203. ORAL EXERCISE. Study and read the following piece as you did that of section **202**.

UNCHANGED

1. A well-known poet tells a story of the first time he ran away from home | he had been deeply offended by something done in the household, and he decided to quit forever a place where he was so little appreciated.

2. So he took a last long look at the old place — looked at the barn, the pump, the chickens, the pig, the door-step, the path to the back gate | every glance was a farewell | he wandered out into the wide, wide world | in other words, he went down the road | he walked until he came to a great and dark forest | there had been days when it was merely Hanson's grove, and in easy walking distance from his home | on this day it was weary leagues

away, and he entered its sad shade with the feeling that he had given up all joy.

3. Hours went by | happier folk ate supper in their homes | the wanderer brooded alone, and saw the black night come along like a fierce dragon and swallow everything | he heard the night silence | he had immeasurable thoughts, and had the painful delight of feeling himself grow old.

4. But, as the world lay in silence, better feelings came to him | he felt that he had been selfish in thinking only of his grievance | how would they be able to live without him at home? Was it not his duty to step across the awful gulf that yawned between him and those he had once loved, and forgive them, and return to comfort them? With a generosity that almost staggered him, he left the gloom of the forest and returned along the wild paths of the world to the old familiar spot — which he had not laid eye upon for three mortal hours!

5. He entered the house | his father was reading, his mother sewing, his sister at her studies | no one looked up | no one spoke | his coming made no sensation | he had returned from the wilderness and no one was interested | his heart swelled to bursting with injured vanity | just at the moment when tears appeared to be a necessity, the fat Maltese entered the room, and with more compassion than her betters came and rubbed her length against the boy's bare legs:

6. He heaved a sigh — such a sigh as wayfarers know — and said, in a solemn tone:

"I see you have the same old gray cat!"

— *The Youth's Companion*, adapted.

204. WRITTEN EXERCISE. Copy the piece headed Lincoln's Opinion of Grant, inserting

L. of C.

periods and capitals wherever they seem needed to mark the end of one statement and the beginning of another.

205. Until a student has learned to read his own work aloud intelligently, letting his voice fall at the end of each statement that ought to end with a period, he will be likely to make the Child's Error whenever he writes.

He will be particularly in danger of not stopping before certain words, for example *He* and *It*. Let us seek the reason for this.

206. If you were to ask your teacher to say in a single word what kind of statement may be written as a sentence, the answer would probably be the word *independent*. It is usual and correct to say that only independent statements may stand as sentences. Yet your instructor would be obliged to tell you that it is not very easy to define an independent statement. Examine two sentences:

My dog is a spaniel. He is named Neptune.

They seem to be quite independent of each other. But the sentence

He is named Neptune

is not complete in meaning. *He* might mean a man, a dog, or an elephant. Yet "He is named Neptune" is a sentence, for it has a subject and predicate, and before the subject there is no connective word which could make it seem only a part of a sentence. If it read "*Although* he is named Neptune," it would be only a part.

207. We may call "He is named Neptune" a statement *grammatically* independent of all others, though it is somewhat dependent for its meaning on a preceding sentence. It is quite clear that a statement which is grammatically independent has a grammatical right to begin with a capital and end with a period. If a man should approach you and say merely:

"It fell,"

you would doubtless be justified in thinking him a lunatic; but his statement would be a sentence; it would have a right to its capital and period, though nobody on earth understood what it meant.

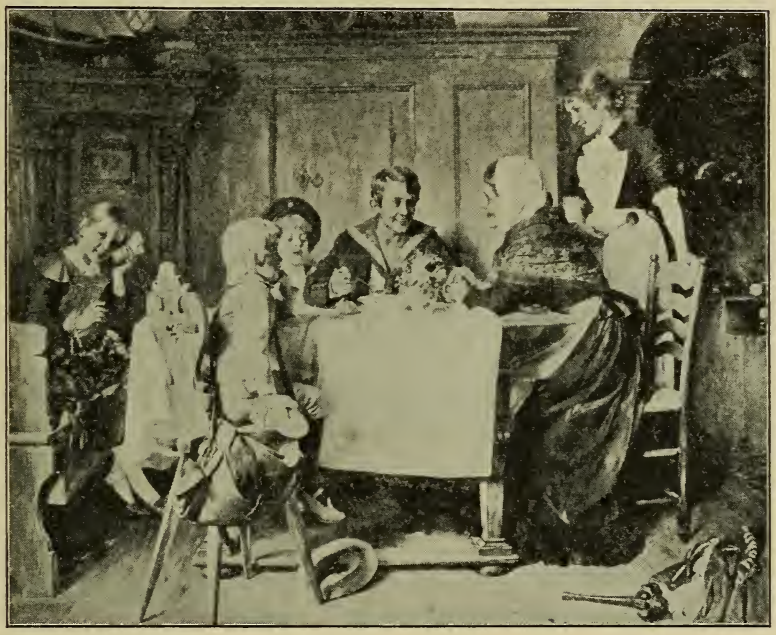
208. When the subject of a statement is an independent name, like *The man*, or *John*, or *Courage*, and this name begins the statement,

the beginner is quick to see that he should capitalize the sentence. When the subject depends for its meaning on what precedes, as in the case of *He*, the beginner hesitates to capitalize. But any statement that begins with the subject *He*, *They*, *It*, *She*, *This*, *These*, or *Those*, has a right to stand as a sentence.

209. Written Exercise. Copy the following sentences, and finish each incomplete one as you proceed. Let the second sentence of each pair explain the first. The closer you can make the relation between the two sentences, the better.

1. Washington was a great general. He ——.
2. Victoria was empress as well as queen. She ——.
3. Grant and Lee were opponents. They ——.
4. Every gun has a "sight." This ——.
5. My book has two pieces of pasteboard covered with cloth. These ——.
6. I have a wheel that I like. It ——.
7. We enjoyed the concert. It ——.
8. Please let me have some sweeter apples. These ——.
9. I can't solve this problem. I ——.
10. I can't accept your kind invitation. I ——.
11. We sold our dog. He ——.
12. Look out for the dog. He ——.

210. WRITTEN EXERCISE. Write several sentences about the picture. Begin some with such words as *The sailor boy*, and others with

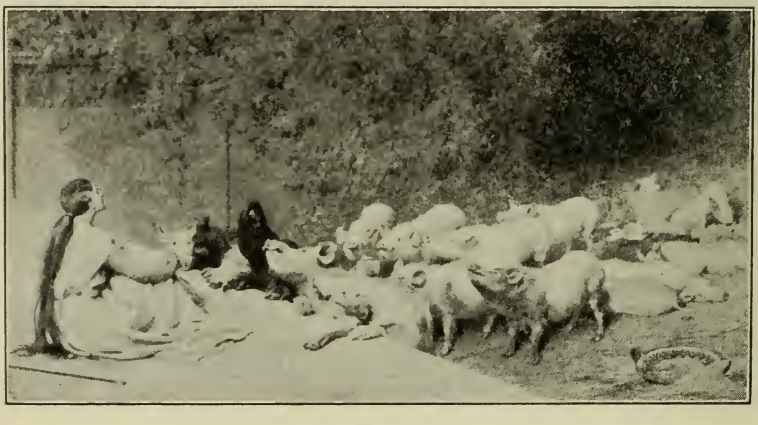


HOME AFTER THE FIRST VOYAGE

such words as *He*. Head your paper: Home after the First Voyage.

211. Such words as *One*, *Another*, etc., may be used to begin sentences. Like *He*, these words depend for their meaning on what has preceded them, but they can begin a grammatically independent statement.

212. Written Exercise. Study the picture called Circe and the Companions of Ulysses. You remember that Circe was the witch who turned the companions of Ulysses into swine. The story is found in the poet Homer. It is an old Greek fable that warns men against acting like beasts. Write several statements about the swine in the picture, under



CIRCE AND THE COMPANIONS OF ULYSSES

the heading: The Swine in the Picture of Circe. Let each sentence begin with one of the following expressions: *One*, *Two*, *A third*, *Another*, *Still another*, *Several*, *Others*, *Most*, *All*.

213. We have seen that a statement beginning with the subject *He*, or *One*, or a similar

word, is grammatically independent and may stand as a sentence. But statements frequently begin with connective expressions, like *but*, *and*, *although*, *here*, *there*, *wherefore*, *so*. Are such statements also grammatically independent? Does the connective interfere with grammatical independence? Sometimes it does, and sometimes it does not, as we shall now see.

214. Some connectives, like *Nevertheless* and *Moreover*, always give the impression of a new start. When we say *Nevertheless*, we are well aware that we are referring back as well as starting ahead, but we feel that the statement we are about to make is of equal importance with the preceding.

"It was raining pitchforks. Nevertheless we determined to start out."

In such a pair of sentences both statements are strong; neither is weaker than the other. The rain will not stop just because the people start out, and the people start out just the same. The statements are *coördinate*, or of equal rank, in spite of the fact that to understand the second you must know the first. But if you say:

"Although it was raining pitchforks, we started out,"

you treat the rain as distinctly less important than the start. A statement beginning with *although* is always *subordinate*, and is written as a mere part of a sentence.

215. Usually the word *but* shows so close a relation that the two statements are joined in one sentence. *But* may, however, begin a new sentence, for emphasis. Like *But*, the following expressions show a contrast, and like *Nevertheless* they usually begin sentences: *Still*, *At the same time*, *In spite of that*, *Yet*, *On the contrary*, *On the other hand*.

216. WRITTEN EXERCISE. Copy the following sentences, completing the unfinished ones according to your best judgment. Read your work aloud, and say "Period, Capital," whenever there is a period followed by a capital.

THE LAST FIGHT OF GLADIATORS

In the later days of ancient Rome it was common for gladiators to fight to the death in the arena. It was a horrible performance. Nevertheless the brutal Romans liked to see it. On the other hand, the spirit of Christianity was opposed to it.

At last a monk named Telemachus came from the desert. In spite of the danger he sprang into the arena and stepped between the gladiators, crying, "In the name

of Christ Jesus, forbear!" The spectators stoned him to death. His act, however, stopped gladiatorial fights in Rome.

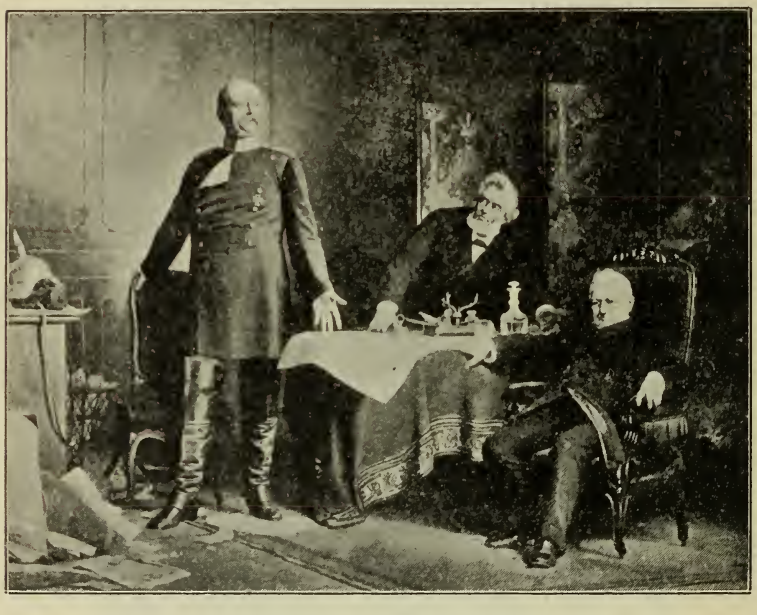
The picture shows St. Telemachus in the arena. He

THE LAST FIGHT OF GLADIATORS

does not fear the gladiators. On the contrary ——. The brutal fellow with a trident is about to strike a death blow. Yet ——. He could kill the frail old man with a stroke of his fist. Still ——. The face of St. Telemachus shows that he understands the value of human life, and

that man is not a beast. On the other hand ——. The victor might even now shake off the monk's light grasp and deal the fallen enemy a death blow. Yet ——.

217. There is one connective which introduces its statement so closely that beginners



VICTOR AND VANQUISHED

are usually afraid to put a period before it. This is the word *So*, meaning *Therefore*. It is perfectly correct to capitalize a *So*-statement.[1] In short sentences like "It began to rain, so we stopped playing," it is customary

[1] But the connective *so that* never begins a sentence.

to permit the comma before *so*, but it would be grammatically correct to write, "It began to rain. So we stopped playing." The period is regularly preferred when the statements are long.

218. WRITTEN EXERCISE. Copy the following sentences, and finish the incomplete ones according to your best judgment.

VICTOR AND VANQUISHED

In this picture, the man who is standing looks proud and triumphant. So he is probably ——. He wears a uniform, with heavy, braided shoulder-straps. So ——. On his coat is pinned an iron cross. The iron cross is not an American decoration. So ——. It is not an English decoration. So ——. Nor is it French. So ——. The iron cross is a German badge. So probably ——.

The man in the chair has sunk down with a look of helpless anger and perplexity. So ——. He is not dressed in uniform, but in civil clothes. So ——. We remember that Germany conquered France in 1871, and that Thiers was the French minister who arranged the terms of peace. So we ——. Also we remember that the German chancellor who imposed very severe terms of peace upon Thiers was Prince Bismarck. So we ——.

219. The word *and* always introduces a coördinate statement, and may occasionally appear with a capital. In general it is better to begin

with one of the following, which mean about the same as *and: Also, In the next place, Moreover, Furthermore, Besides, Likewise.*

220. Written Exercise. Copy the following sentences, and complete the unfinished ones according to your best judgment.

A LANDSEER PICTURE

In this picture by Landseer a beautiful dog rests his head on his master's coffin and presses his body against

the rude box in piteous grief. The dog is a collie, or shepherd dog. Therefore, probably, his master ——. Moreover we infer this from the crook and horn which

lie upon the floor. In the next place we note a Scotch plaid thrown over the coffin, beneath the pall. Besides, a Scotch cap lies beside the crook. Consequently we infer that ——. Likewise we see a clasped Bible and a pair of spectacles lying on the bench. Therefore the master ——. Finally, we note that there is no one in the room except the dog, and are not surprised to learn that Landseer called his picture The Highland Shepherd's Chief Mourner.

221. Certain words and phrases may form independent beginnings to show whether the writer thinks his statement positively true, or probably true, or possibly true. These are: *Certainly*, *Surely*, *Doubtless*, *Indeed*, *Perhaps*, *Possibly*, *Probably*, *Anyhow*, *Anyway*, *In all probability*, *At least*, *At all events*, *In any case*.

These connectives do not always stand first, but they usually refer to the whole statement even when they do not begin it. We may say:

Certainly this is the place,
or This is certainly the place,
or This, certainly, is the place,
or This is the place, certainly.

Perhaps I should go,
or I should perhaps go,
or I should go, perhaps.

222. WRITTEN EXERCISE. After studying the picture, copy the following sentences, completing the unfinished ones appropriately.

ON A FURLOUGH

In this picture, called On a Furlough, a soldier is visiting his family in the old home. Certainly the old lady who sits beside him ——. Her features are much like his. Surely the little girl at his left and the little boy at his right ——. In all probability the old man smoking a pipe ——. Probably the woman who is pre-

ON A FURLOUGH

paring the meal ——. The other persons are doubtless the soldier's brother and sisters. At all events ——. Everybody is listening intently to the soldier's narrative. At least, everybody is listening except ——. Perhaps the soldier is telling ——. Anyhow, ——.

223. Another important independent beginning is the capitalized word *There*. It is com-

mon in such phrases as *There is*, *There's*, *There are*, *There is no*, *There's no*, *There are no*.

224. Here is a picture of a room in the Grammar School of Stratford-on-Avon, in England. In this room William Shakspere undoubtedly studied and recited when a boy. It is still used as a schoolroom. It is in

A ROOM WHERE SHAKSPERE STUDIED

some respects like an American class room, and in some unlike. One does not see our individual desks and seats with backs. One does not see a globe, a wall blackboard, or a flat ceiling.

225. WRITTEN EXERCISE. Write several short sentences concerning the room, head-

ing your paper: A Room where Shakspere studied. Begin each sentence with one of the following expressions: *There is*, *There's*, *There are*, *There is no*, *There's no*, *There are no*.

226. Independent beginnings often show *place*. Such beginnings are: *Here*, *There*, *Over there*, *Above*, *Below*, *At the right*, *Overhead*, *On the floor*.

227. Written Exercise. Write several sentences about the Stratford room, beginning each with some such expression as: *Here*, *Overhead*, *In the ceiling*, *On the floor*, *Beside the desks*, *On the farther side of the room*, *At the right*, *On the wall at the right*, *On the farther wall*, *In the chimney*, *Above the fireplace*. Head your paper as before: A Room where Shakspere studied.

228. Independent beginnings may be made that show the *time* of the new statement. This is done by words or phrases like *Now*, *Then*, *To-day*, *Yesterday*, *To-morrow*, *Immediately*, *Presently*, *Heretofore*, *Hitherto*, *Once*, *Afterwards*, *After this*, *Soon*, *Often*, *Frequently*, *Occasionally*.

229. WRITTEN EXERCISE. Write an account of how you spent some one day. Head it after this fashion: What I did Yesterday, or, What I did on Monday. Let each sentence be one statement. Begin each with an expression showing time, as *On awaking*, *After bathing and dressing*, *Next*, *Then*, *By half-past eight*, *At nine*, *During the next period*, *After this*, *After school*, *In the evening*.

230. WRITTEN EXERCISE. Think of several single statements concerning your last vacation. Let them be statements that you can begin with the following words: *Once*, *Often*, *Frequently*, *Sometimes*, *Occasionally*. Write the sentences, and head the paper: Happenings of my Vacation.

CHAPTER IV

STATEMENTS THAT MAY NOT BE WRITTEN AS SENTENCES

231. Almost any short statement standing as a sentence can be turned into a mere part of a sentence by putting one of certain words before it. Take the statement "Guns are dangerous." By putting *where* before it you make "Where guns are dangerous," a mere piece of a sentence. In the following examples, the parts in italics are made into **subordinate clauses** by dependent or subordinate beginnings.[1]

1. *Where guns are dangerous*, they should not be used.

2. Guns should not be used *where they are dangerous*.

3. *Wherever guns are dangerous*, guns should not be used.

[1] The clauses in italics are called subordinate not merely because it is the custom to write them as parts of sentences, but because they are thought of as less important than the main clauses to which they are attached. See **214**.

4. The greatest care should be taken in hunting, *wherever guns are dangerous.*

5. *When guns are dangerous*, they should be let alone.

6. Guns should be let alone *when they are dangerous.*

7. *Since this gun became dangerous* we have never touched it.

8. We have let this old musket alone *ever since it became dangerous.*

9. *Just as the guns were getting hot and dangerous*, the firing ceased.

10. The firing ceased *just as the guns were getting hot and dangerous.*

11. *While the guns were hot and dangerous*, the gunners rested.

12. The gunners rested *while the guns were hot and dangerous.*

13. The rifles were still unused, *while the cannon were hot and dangerous.*

14. *While the cannon were hot and dangerous*, the rifles were still cold.

15. We left, *for rifles are dangerous.*

16. *Since the rifles of deer-hunters are dangerous*, we kept out of the woods.

17. We kept out of the pines in November, *since rifles are dangerous.*

18. *Because the rifles were dangerous*, we kept out of the pines in November.

19. We kept out of the pines and stayed at home, *because the rifles were dangerous.*

20. The deer-hunters' rifles are dangerous, *wherefore we keep out of the pines.*

21. Fifty deer-hunters came into the pines, *whence we presently departed.*

22. The deer-hunters were banging away, *so that we felt uneasy.*

23. We stayed out, *lest we should stop a stray bullet.*

24. *If guns are dangerous*, why use them?

25. Why use guns, *if they are dangerous?*

26. *Unless a gun is hammerless*, it is dangerous.

27. A gun is dangerous *unless it is hammerless.*

28. *Provided it is hammerless*, a gun is fairly safe.

29. A gun is fairly safe *provided it is hammerless.*

30. A well-made gun is fairly safe, *provided it is hammerless.*

31. *Although guns kick*, boys like them.

32. Boys like guns, *although guns are dangerous.*

33. Boys like guns, *even if guns are dangerous.*

34. He carries his gun with raised hammers, *as if he were a fool.*

35. *Even if guns are dangerous*, foolish persons will carry them carelessly.

36. *Notwithstanding he has been warned*, he will fire that old charge.

37. He will probably get killed, *notwithstanding he has been warned.*

38. This gun has been made hammerless *in order that it may be safe.*

39. *In order that it may not scatter*, this gun has been choke-bored.

40. Hold your peace *till you know which man is at fault.*

41. A lie begets a lie, *till they come to generations.*

42. Agree, *for the law is costly.* Agree, *for fighting is still more costly.*

232. Oral Exercise. — A. Learn and recite the following connectives that begin subordinate clauses, mere parts of sentences :

Group 1 : *where, wherever.*

Group 2 : *when, while, since, until, just as, as soon as, as long as.*

Group 3 : *because, for, as.*

Group 4: *if, unless, provided, provided that.*
Group 5: *although, even if, as if.*

B. Use each connective in two sentences. Let one sentence put the subordinate clause first; let the other put it last. Give sentences of your own, or repeat from memory sentences found in the list above.

233. The word *because* always begins a subordinate clause. The word *for* may sometimes begin a sentence, but not often.

The word *or* almost never begins a sentence, though it connects clauses of equal importance.

234. A statement that can stand by itself is called a **simple** or **main** statement.

A main statement and a subordinate clause together make a **complex** statement.

Pick out the main statements from the first twenty sentences of **231.**

235. Three dangers beset the beginner in punctuating complex statements.

The greatest danger is that he will put a period and then capitalize a subordinate clause. (Compare **193.**) Note the following sentences.

Wrong Pointing of Subordinate Clause

1. We didn't much mind the loss of the beef. Since we had a plenty of ham and bacon in our supply-box.

2. Then I came in dripping, and looking like an idiot. However, I managed to put up with the situation after a fashion. Because there were others in the same fix.

3. We stayed in Dover that night and were only too glad that we did. As it began to rain about ten and rained all night.

4. The roof of the hut leaked abominably in several places. While the tent seemed to be as tight and dry as you please.

5. It was General Grant who turned the tide of victory in favor of the Union army. Although there were many other able generals on the Union side.

6. In camping out, it is just as well to have a flint and steel along. So that if the matches get wet you

Right Pointing of Subordinate Clause

1. We didn't much mind the loss of the beef, since we had a plenty of ham and bacon in our supply-box.

2. Then I came in dripping, and looking like an idiot. However, I managed to put up with the situation after a fashion, because there were others in the same fix.

3. We stayed in Dover that night and were only too glad that we did, as it began to rain about ten and rained all night.

4. The roof of the hut leaked abominably in several places, while the tent seemed to be as tight and dry as you please.

5. It was General Grant who turned the tide of victory in favor of the Union army, although there were many other able generals on the Union side.

6. In camping out, it is just as well to have a flint and steel along, so that if the matches get wet you

can make a fire with only the help of a few dry leaves or rags. But we fired some dry rags out of a gun and set them afire. So that we were all right.	can make a fire with only the help of a few dry leaves or rags. But we fired some dry rags out of a gun and set them afire, so that we were all right.

236. When the subordinate clause comes after the main clause, it sometimes need not be separated by any punctuation. The more subordinate it is in sense, the less it needs to be separated. In some complex sentences you hardly feel that there is more than one statement:

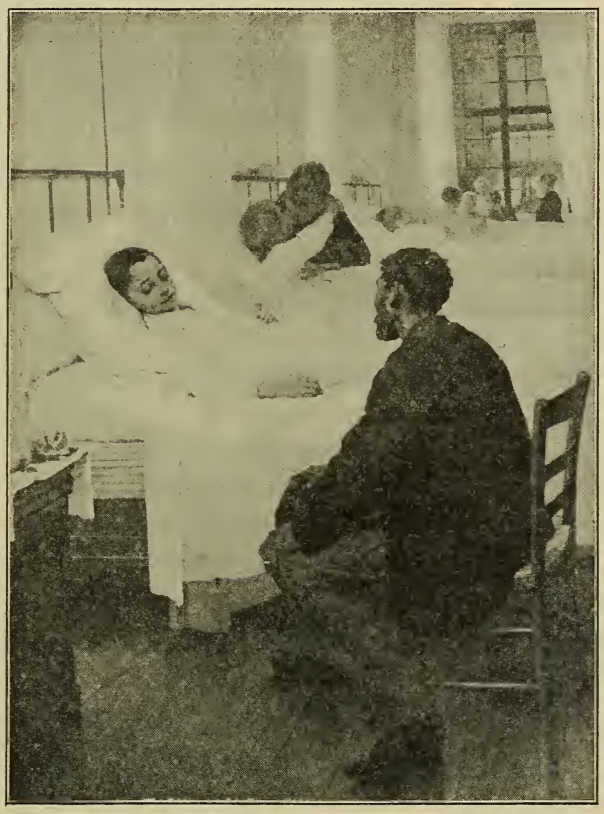
> He goes horseback riding because he likes it.
> She buys chocolates whenever she can.

But when the subordinate clause is really felt to be a statement, there must be a comma before it. Nearly always the beginner neglects the duty of inserting the comma.

237. WRITTEN EXERCISE. Copy the following sentences, adding appropriate subordinate clauses to the main clauses. Read your work aloud, saying "Comma" wherever a comma precedes a subordinate clause.

A VISIT TO THE HOSPITAL

It is clear that the picture before me is that of a hospital. It is a children's hospital, for ——. In the foreground a man is sitting beside a cot, while on the



A VISIT TO THE HOSPITAL

cot ——. The man is evidently the child's father, for he is looking ——. I judge that he is a poor man, as ——. But he feels that he will be rich enough if ——. I think the lad has been very sick, because ——. I think never-

theless that he is going to get well, since ——. He is not in a stupor, although ——. He is getting a wholesome nap. At the next cot some one is bending down to give another child a kiss, while ——.

238. The second danger in writing a complex statement occurs when the subordinate clause stands first. Here we may forget to begin the subordinate clause with a capital. It is just as necessary to capitalize a beginning subordinate clause as not to capitalize an ending one.

239. WRITTEN EXERCISE. Copy the following sentences, and insert appropriate subordinate clauses denoting *place*. Begin with *Where* or *Wherever*.

1. In some countries it rains daily. , the vegetation grows rank.
2. In the West, many districts are arid. , men are trying to irrigate.
3. College men love their college. , they do not forget it.

240. WRITTEN EXERCISE. Insert subordinate clauses denoting *time*. Begin with *When*, *While*, *Whenever*, *Just as*, or *As soon as*. Choose the best word.

1. Brave men never cease to hope. , there is hope.
2. Grant never gave up. , he kept right on.

3. Relief came at last. , we heard the bugles of the reënforcements.

4. Possibly the sky will fall. , we shall catch larks.

5. Some people won't let their meat cook. , they want to taste the broth.

241. WRITTEN EXERCISE. Insert subordinate statements denoting *cause*. Begin with *Because*, *Since*, or *As*.

1. A nail fell out of a horseshoe. , the shoe was lost.

2. The shoe fell off the horse's foot. , the horse was lost.

3. The horse fell and broke his knees. , the rider was lost.

4. Sinbad looked up at the smooth cliffs of the valley. , he thought he must die.

5. Beowulf fixed his fearful grip on Grendel's arm. , he tore away, leaving an arm.

242. WRITTEN EXERCISE. Insert subordinate statements denoting a *condition* necessary to the fulfilment of the main statement. Begin with *If*, *Unless*, or *Provided*. Choose the best word.

1. It isn't a bear. , it would bite you.

2. Painstaking may become a pleasure. , profit will follow.

3. All sorts of persons give good counsel. , it's no matter who gave it.

4. Many a snarling dog cannot bite. , he had better not show his teeth.

5. You are playing with boys. , you must take boys' play.

6. Some masters don't pay their servants. , he will pay himself.

7. Youth doesn't know what age will crave. , it would both get and save.

243. Written Exercise. Insert subordinate clauses denoting *concession;* that is to say, begin with *Though*, *Although*, or *Even if*.

1. You say this is madness. , there's method in it.

2. I'll tell you something about healed sores. , yet its scar may remain.

3. The fool has a fine coat, I admit. , 'tis but a fool's coat.

4. It requires several grains to fill a sack. , yet it helps.

5. Don't abuse a gentle mastiff. , don't bite him by the lip.

244. The third danger in punctuating a complex sentence is that of leaving out a needed comma after a subordinate clause which stands first. A comma is almost always needed in this position:

1. While he was saying so, he pulled out his watch.

2. While England is certainly a monarchy, it is no tyranny.

Beginners usually neglect to place a comma between a subordinate clause and the main statement which follows it.

245. ORAL EXERCISE. Needed commas have been removed from some of the following sentences. Point out the subordinate clauses and say where commas are needed.

GARFIELD'S TEN MINUTES

When President Garfield was a young fellow working his way through college he tried to stand at the head of his classes. Although he succeeded in doing so in some studies there was one class in which he never stood higher than second. Even if he gave especial attention to his lesson on a given day he was sure to find one man ahead of him in the recitation. Since this experience came to poor Garfield daily he made up his mind to find out the reason why one man always beat him.

As this man roomed across the way from Garfield Garfield determined to watch his method of work, if possible. He learned that his friend studied the beforementioned subject in the evening as he considered it his easiest study. When the evening came that day Garfield prepared his lesson with especial care. As soon as the task was finished to his satisfaction he arose and looked out of the window. His friend's light was still burning. Garfield went back to his book and spent ten minutes more for he was determined to win if mere time could be the means. When the ten minutes were over he found that he had learned several new things. He rose just in time to see his rival's light go out.

"So that's the way he does it!" said Garfield. "He spends ten minutes more than I usually spend. As the plan seems to serve him well I will try it, and work ten minutes more than he." He went back to his book.

The next day Garfield stood at the head of his class.

CHAPTER V

THE SENTENCE AS A UNION OF SUBJECT AND PREDICATE

246. Whenever we think, we of course think something about something. The process is very quick, and we are not conscious that it has parts. But every thought has two parts, namely the subject of thought, and that which is perceived about the subject. A thought is called a **judgment**, and its two parts are called the **thought-subject** and the **thought-predicate.**

247. When a child begins to talk, it expresses its thought-subject and thought-predicate very briefly. Indeed, it often forgets to give the subject, taking for granted that the hearer knows what is being spoken of. If the child wishes to be taken up, it says "Up!" This word is a crude expression of the thought-predicate only.

248. As the child grows, he comes to understand that if he is to be understood he must try

to express both subject and predicate. If he has noticed that several creatures have eyes, he will not say merely "Eyes!" but will tediously declare, "Kitty — eyes. Dolly — eyes. Baby — eyes. Mamma — eyes. Daddy — eyes. Buvver — eyes." If brother sits down in the baby's rocking-chair, the owner will not merely shout "Up! Up!" but will pour forth a string of judgments, a considerable effort for the little mind. He will say, "Baby — chair. Buvver — no! Buvver — up! Baby — rock! Baby — chair."

249. The child is now on the highroad to true command of language in full statements. Yet even after he becomes a man, he will do his thinking in very few words compared with the number he must use in speaking or writing. His mind may frame only one word for the subject and one for the predicate, where his pen will have to frame half a dozen. Suppose the general topic of his thought to be a certain book. His mind will flash from phase to phase of it, forming judgment after judgment in some such way as this: "Book — mine. Thickness — inch. Length — six inches. Cover — yellowish. Title — Applied Grammar. 'Applied' —

queer word. Grammar — dry. Pictures — not so dry. Binding — rough. Binding — cloth. Rough cloth — buckram. Cloth — threads. Threads — crushed." These are not statements, you see. They are merely couples of ideas expressed in words. They can easily be made into statements, however, as : "This book is mine. The thickness of it is about an inch," etc.[1]

250. When the relation between a pair of ideas is fully stated in words, so that the person addressed feels that the speaker's complete judgment has been asserted, the result is a sentence. Our former definition of the sentence (**181**) may now be enlarged a little. A **sentence** is the completely worded expression of a judgment, and is usually a statement, an inquiry, or a command.

[1] The novelist Dickens has a character who expresses himself not in sentences but in catch-words, which indicate but roughly the succeeding pairs of ideas as they flash through his mind. How this character (Mr. Alfred Jingle, of the Pickwick Papers) flings out his thoughts may be seen by this passage :

"Heads, heads — take care of your heads!" cried the loquacious stranger, as they came out under the low archway. "Terrible place — dangerous work — other day — five children — mother — tall lady — eating sandwiches — forgot the arch — crash — knock — children look round — mother's head off — sandwich in her hand — no mouth to put it in — head of a family off — shocking, shocking!"

251. A statement is called a **declarative** sentence, an inquiry an **interrogative** sentence, and a command an **imperative** sentence. Any sentence that is uttered with strong feelings becomes also an **exclamatory** sentence. "That is a beautiful sky" is declarative; but "That is a beautiful sky!" and "How beautiful that sky is!" are exclamatory as well as declarative. If we ask "Would you do a thing like that?" the sentence is merely interrogative; but if we say "Would you do a thing like that!" it becomes exclamatory also.

252. ORAL EXERCISE. Below are given twenty judgments completely expressed, yielding twenty sentences. Take each in turn and say whether it is declarative, interrogative, or imperative, and in case it has also been rendered exclamatory, say so.

1. Beware of small expenses. 2. Keep off the grass! 3. A word to the wise is enough. 4. Can a mill grind with the water that is past? 5. Keep your tongue within your teeth. 6. Let bygones be bygones. 7. Who will bell the cat? 8. Whatever is saved is earned. 9. I wish you would hand me the dictionary.[1] 10. Please hand

[1] "I wish, etc.," is a request, but it makes a statement, and is therefore declarative.

me the dictionary.[1] 11. Hand me that dictionary! 12. You will go, then? 13. It is an old saying that he who goes a borrowing goes a sorrowing. 14. Kindly close the door. 15. What a piece of work is man! 16. What is man, that Thou art mindful of him! 17. Sits the wind in that quarter? 18. Drop by drop the lake is drained. 19. Down the hill goes merrily. 20. Care will kill a cat.

253. Every sentence, like the judgment which it expresses, consists of two parts.

The **subject of a sentence** is the part naming that of which something is stated, inquired, requested, or commanded.

The **predicate of a sentence** is the part which states, inquires, requests, or commands, concerning the subject.

254. The naming part of a declarative sentence is usually easy to see. It generally stands first, as below.

	Subject	*Predicate*
1.	The apple	is a delicious fruit.
2.	It	grows in most countries.

255. But not infrequently it stands after the predicate, as on the following page.

[1] "Please, etc.," is also a request, but it is to be classed as imperative.

	Predicate	*Subject*
1.	Under those leaves are	some apples.
2.	Down will come	baby, cradle, and all.

256. Again, the subject of the declarative sentence may stand in the midst of the predicate, as below.

	Part of predicate	*Subject*	*Rest of Predicate*
1.	Drop by drop	the lake	is drained.
2.	In the land of the blind	the one-eyed man	is king.

257. In the case of interrogative sentences, the subject usually stands in the midst of the predicate, thus:

Part of predicate	*Subject*	*Rest of predicate*
1. Isn't	the apple	a delicious fruit?
2. Have	you	read what John Burroughs wrote of it?

258. In imperative sentences, the predicate is commanded concerning the idea *you*. Sometimes this *you* is expressed, as in "Don't you stir till I come!" More often it is merely implied, the word *you* not occurring to the speaker's mind at all. Thus we have, "Don't stir till I come."

259. ORAL EXERCISE. In the following sentences the subjects are printed in italics.

Study the lesson until you are able to give the subject of each sentence on hearing the sentence read.

Fishing is the delight of every boy, savage or civilized. *Fish* are made to be caught. Often *they* are caught. Sometimes *they* get away. *Large ones* are very likely to get away. *That* is natural. *Large fish* are strong. *They* break hooks and lines. *Whether fishing is exciting or not* depends on circumstances. *Fishing for salmon* is doubtless a thrilling business. *Fishing for bull-heads on a dark night* is not usually exciting. *It* may become so, however. *It* is exciting enough if you get stung by a bull-head. *It* is fairly exciting if you catch an eel. *An eel* is an excitable, nervous fish. *He* finds it hard to keep still. In the middle of a boat *a large eel* makes trouble. *You* step on him. *Everybody* does. "Where is *he?*" "There *he* is." "Hit him with an oar!" "*I* can't. *You* hit him." "*The beast* is in my fishline. *It* is badly snarled up." *The boat* is all dark. *It* is darkest in one corner. *The eel* gets into that corner at last. *One* hears him there occasionally. When you get home *he* will still be alive. *The much-enduring creature* will be ready to make more trouble.

260. ORAL EXERCISE. Pick out the subject and the predicate of each of the following sentences. Remember that every sentence divides into two elements, no matter how few or how many words each element contains.

1. Debt kills. 2. To be in debt kills. 3. Being in debt kills. 4. That debt kills is true. 5. "Debt kills"

is a true saying. 6. Debt kills people. 7. To be in debt kills people. 8. Being in debt kills people. 9. That debt kills people is true. 10. "Debt kills people" is a true saying. 11. Walls stand. 12. That wall stands. 13. The ancient wall is still standing. 14. This wall is white. 15. A white wall is like paper. 16. A white wall is a fool's paper. 17. Desks which are smooth are extremely useful to students. 18. This desk is smooth. 19. This desk was very smooth. 20. Smooth wood is beautiful. 21. It has a fine surface. 22. This desk is not owned by me. 23. I am no thief. 24. I know other people's property. 25. My desk cannot be called a fool's paper. 26. Wood can be beautifully carved. 27. In Japan, wood is carved beautifully. 28. Carved wood ornaments gates in Japan. 29. Delicate wood-carvings on Japanese gates are safe. 30. The Japanese boy cannot be called a vandal. 31. That fellow, the "Jap" boy, is a gentleman. 32. A bargain is a bargain. 33. A barking dog seldom bites. 34. When the sky falls, we[1] shall catch larks. 35. If wishes were horses, the beggars might ride. 36. Charity suffereth long. 37. Content is all. 38. Down the hill goes merrily. 39. A book that remains shut is but a block. 40. Enough is as good as a feast. 41. Every donkey loves to hear himself bray. 42. Where are the roses of yesterday? 43. Any fool can find fault. 44. For want of a shoe the horse was lost. 45. Good bargains are pickpockets. 46. Great spenders are bad lenders. 47. Half a loaf is better than no bread. 48. Look before you leap. 49. You got what letter? 50. Weeds want no sowing. 51. In what religion were you told that a man must live? 52. Though thou hadst all the artillery of Woolwich thundering at

[1] *We* is the subject. *Sky* is the subject of a subordinate clause, but is not *the* subject of this sentence.

thy back in support of an unjust thing, I should counsel thee to cry "Halt!" 53. The fool saith, "Who would have thought it?" 54. "They say so" is half a lie.

261. We have called the subject of a sentence the part naming that about which something is stated, inquired, requested, or commanded. But this is only a rough definition. Suppose we say, *We found an immense fish on the shore this morning.* Is the statement made about *fish*, or about *we?*

If we emphasize *we*, then the statement is chiefly about *we*. If we emphasize *fish*, it is chiefly about *fish*. But in any case *we* is grammatically the subject, for it is a subject-form of the pronoun, and it stands before the verb.

262. Then you will say: Why, in that case, *we* may be only a "dummy" subject; just a mere form. Yes, *we* will be only a formal subject if the speaker's mind was full of the idea *fish*.

263. Suppose now we say, "It is too bad that father must go away so soon." Here the formal subject is *it*, but the real subject is "that father should go away so soon." The sentence could be written, "That father must go away so soon is too bad." *It* was used merely to put the

predicate *is too bad* in an emphatic place, at the beginning of the sentence.

When the word *it* is used at the beginning of a sentence merely to throw emphasis on the predicate, which is then followed by the true subject, *it* is called the **expletive** (or unnecessary) subject.

264. In another kind of sentence *it* is used as a formal subject, but not as an expletive.

It snows.
It is hot this morning.

In these cases the speaker uses a formal subject, *it*, because every English sentence must have a subject. But his mind is thinking of the predicate only. He does not ask *what* snows — whether it is a cloud, or the sky, or the feather-bed of a fairy. He does not care whether it is air or weather or temperature which is hot. The heat exists, and he takes the *it* way of saying so. Such a sentence is called **impersonal.**

265. Another word, *There*, is used as an expletive to throw emphasis on some part of the sentence. Unlike *It*, the word *There* throws emphasis chiefly on the subject. "There's music in the air" means the same as "Music is in the air," but *There* emphasizes the word *music*.

In such sentences the predicate is often merely the word *is*, but the sentence sounds strange when deprived of *There*. "There's a best way of doing everything" means "A best way of doing everything is." But nobody would ever use the second form.

266. Oral Exercise. Point out the formal subjects and the thought subjects in the following sentences. Several sentences have only formal subjects.

1. It is easier to pull down than to build. 2. It will all be the same in a hundred years. 3. It is for want of thinking that most men come to grief. 4. It is a wicked thing to make a dearth one's garner. 5. It is good to be merry at meat. 6. It is never too late to learn. 7. There is a devil in every berry of the grape. 8. There goes some reason to the roasting of eggs. 9. There is a best way of doing everything, even boiling an egg. 10. There is no royal road to learning. 11. There will be many a dry cheek after him. 12. There is no rule without an exception.

267. We have seen that the process of forming a judgment is a very quick one. It is so quick that the mind is not conscious of making a predicate about a subject. The whole thought seems to be one thing, without parts.

One of the morals of this is that when we write a sentence **we should not indicate the end**

of the subject by any mark of punctuation. If our subject is so long that we have to put a sign-board to show where it ends, why, we had better shorten our subject. And if we have a habit of putting our pen-point down on the paper just to rest the hand, we should reform that habit altogether.

268. Below are two columns showing the correct and the incorrect method of punctuating subject and predicate.

Wrong Pointing of Subject and Predicate	*Right Pointing of Subject and Predicate*
1. The eyes, are very noticeable.	1. The eyes are very noticeable.
2. The eyes, of the person I here describe, are very noticeable.	2. The eyes of the person I here describe are very noticeable.
3. To have some one cackling at your elbow, spoils your walk.	3. To have some one cackling at your elbow spoils your walk.
4. Our chief disappointment was the fact, that the water was muddy.	4. Our chief disappointment was the fact that the water was muddy.
5. The intelligent face of St. Francis, has a thin, delicate nose.	5. The intelligent face of St. Francis has a thin, delicate nose.

269. WRITTEN EXERCISE. Study Mr. Boughton's picture of "Puritans Going to Church."

Then copy and finish all the sentences given below. Be careful to place no punctuation after the subject of any sentence.

PURITANS GOING TO CHURCH

The scene of Mr. Boughton's picture called "Puritans Going to Church" is in old New England. A party of

PURITANS GOING TO CHURCH

fourteen persons is passing through ——. In the background there is ——. The ground ——. That there is danger of the party's being attacked by Indians is clear from ——. One of the two men who form the rear guard already fears that ——. It is he who is holding out ——. The two men who lead the party ——. But the little Puritan maiden who walks with her mother in the centre of the line ——.

270. Every written question, or interrogative sentence, should end with a question mark (?).

This is not a hard rule to apply, but it is a hard rule to remember to apply. Beginners are likely to end questions with the period.

271. Written Exercise. Write as many intelligent questions as you can about the picture of "Puritans Going to Church," and end each with a question mark. It is not necessary that you should be able to answer every question that you write about the picture. All that is necessary is to ask sensible, serious questions.

272. We have seen that in written language it is usually important to express each judgment in a full statement, so that it may not be misunderstood. We shall now consider certain recognized expressions which are not full statements but are accepted as such.

273. Such words as *Yes* and *No* make what we may call **implied** statements. *Yes* implies some such statement as "I agree with you," or "I will comply with your wish." A single word that implies a statement may be called a **sentence-word.**

274. The commonest sentence-words are exclamations, which are often better means of

expressing feeling than statements would be. A word like *Hurrah!* implies some such statement as "I am mightily pleased." But people will understand *Hurrah!* quicker than the statement. They will understand *Ouch!* quicker than any assertion about pain. In such words as *Hurrah!* and *Ouch!* the feeling is often expressed before the implied statement has time to be formed in the mind.

275. Exclamatory sentence-words are called interjections. An **interjection** is a sentence-word expressing a feeling, as in the case of *Alas!* or *Hurrah!* or a half-command, as in the case of *Hush!* or *Behold!* or *See!*

276. Often a single word implies the statement "I am speaking to you." In "John, you come here," *John* implies that John is being addressed. A sentence-word used to inform a person that he is addressed is called a **vocative.**

277. Oral Exercise. Read aloud the following anecdote. Then point out each sentence-word, and tell what statement it seems to you to imply.

JOHN'S NOTION OF "FERMENT"

"Can you spell *ferment*, Alice?" said the teacher.

"Yes, Mr. Varney," answered Alice. "F-e-r-m-e-n-t."

"Can you define the word, my dear?"

"No, sir."

"Then, John, can you define it?"

"Certainly!" said John. "*Ferment* means to work. It says so in the dictionary."

"Dear me!" sighed small Alice to herself. "How clever John is."

"Now can you use the word for me in a sentence, John?"

"Yes, sir. I had rather play out of doors than ferment in the schoolhouse."

278. Sentence-words are usually written with a sentence. They form no grammatical part of it, being implied sentences themselves; but because they are attached to the sentence closely, being written somewhere between the capital and the period, they are called independent elements of it.

In "John, you are wanted," the vocative *John* is an independent element of its sentence.

In "You! you come here," the first *You* is an independent element, while the second *you* is the subject of *come*.

In "John, come here," *John* is an independent element, and the sentence-word *come* implies the

subject *you*. *John* is here not the subject of *come*. We pause after the word *John*, and put a comma, to show that John is first spoken to, and then told to come.

279. Remember that *a vocative is regularly separated from its sentence by a comma or an exclamation point.*

280. Sometimes a full statement, or a phrase implying a statement, is inserted within a sentence. Three such independent elements are printed in italics in the following sentence. "Coming home hungry (*it is remarkable how often boys come home hungry*) John went straight to the pantry, and, *truth to tell*, consumed six biscuits and a quart of milk; but — *such was his haste* — he was nearly choked by the milk."

A full sentence or a phrase implying a sentence may be inserted within another sentence, where it is called a **parenthesis.** In writing, we set off a parenthesis by curves ( ), or dashes (— —), or commas (, ,).

281. The **independent elements** of a sentence are interjections, vocatives, and parentheses.

282. Exercise. Read aloud the following story. Then point out the independent elements of the sentences, and describe them as interjections, vocatives, or parentheses.

The Retired Burglar's Story

"My son," said the retired burglar, "I had an odd experience one night. I got into a house and went up the front stairs. There was a light shining through the crack of a door. 'Pshaw!' said I, or something worse. I looked in. 'Hello!' thought I, 'this is curious.' A man was standing there, all dressed, at the foot of a bed. On the bed was a boy, very still and white and sick. The board my foot was on creaked, and the man looked my way. 'Come in,' he said, and I went in. The child looked up at me (he was lying in such a way that he could easily see me), but he said nothing. Then the man (I know you won't believe this) said to me as softly as you please, 'I wish you would go for the doctor, my friend. I can't leave my boy.' 'Yes, sir,' said I. 'Where will I find him, sir?' He told me where to go, and I went. The doctor was asleep, of course, but I banged on his door. 'Ah, there!' said I, when he thrust his head out of the window, 'Is that you, doctor?' 'Who else would it be, you disturber of the peace?' said he (he was a little man, but he was emphatic). 'The man wants you up at that brown house where the light is.' He said 'All right, I'll be up there immediately.' He had been expecting the message, as it were. I waited till I saw him on the road up the hill — I thought he might delay — and then I went on my own way, still feeling very much surprised in my throat, so to speak."

283. Written Exercise. Choose one of the two pictures and write a little story about it, giving such exclamations and vocatives as

THE PRINCES IN THE TOWER

you think the various persons might probably utter. End each interjection or exclamatory sentence with the exclamation point. Separate

each vocative from its sentence by a comma or an exclamation point. An exclamation point standing between any sentence-word and its sentence is followed by a small letter.

The first picture shows two English princes who were imprisoned, by a cruel uncle, in the

BICYCLING IN NORWAY

Tower of London, and there put to death. The older prince is Edward, who was rightfully king of England, and ought to have been crowned as Edward the Fifth. The younger prince is named Richard. Their cruel uncle Gloster became Richard the Third.

The second picture is a bicycling scene in Norway. You may find it convenient to give names to the boys and girls — such names as Olga, Hilda, Anna, Augusta, Frida, Gustaf, Olaf, Ole, Hans.

CHAPTER VI

COMPOUND SUBJECTS, PREDICATES, AND SENTENCES

284. When we say one thing about one thing, we make a simple sentence. But we may wish to say the same thing about two or more subjects; in this case we usually make a *compound subject*, as in "Jack and Jill went up the hill."

Again, we may wish to say two or more things about one subject; in this case we do not usually repeat the subject, but make a *compound predicate*, as in "Jack fell down and broke his crown."

A **simple sentence** has one subject and one predicate, either of which may be compound.

285. A compound subject or predicate may be of considerable length, as the sentences following will show.

	Compound Subject	*Simple Predicate*
1.	Neither great poverty nor great riches	will hear reason.
2.	Men, monkeys, bears, chickadees, flounders, and oysters	are animals.

	Simple Subject	*Compound Predicate*
3.	The fiend	swims, or sinks, or wades, or creeps, or flies.
4.	A good cause	makes the heart stout and strengthens the arm.

286. Often no punctuation is needed to show the parts of a compound subject or predicate.

1. Jack and Jill went up the hill.
2. Jack fell down and broke his crown.
3. Neither great poverty nor great riches will hear reason.

287. But if the compound subject or predicate consists of several simple subjects or predicates, commas may be needed to keep them apart. This is so in sentences 2 and 3 in **285**. You see (in 2) that the comma may take the place of *and*. But notice that the comma occurs before one *and* in such a series.

Show where commas should be inserted in the following sentences.

1. Joy temperance and repose slam the door on the doctor's nose.
2. It rained blew and finally hailed.
3. Cæsar Pompey and Crassus ruled Rome together.
4. Cæsar came saw and conquered.
5. Neither ridicule threats nor blows could change the boy's purpose.

288. When the two parts of the predicate are long, so as to seem like two separate statements, a comma is needed. This is especially true before *but*.

1. God stays long, but strikes at last.
2. He stood silent a minute, and then began to speak.
3. President Lincoln's son Tad was at one time much annoyed by the bragging ways of a snobbish schoolmate who did not as yet know Tad's parentage, and on being asked who his father was replied, "A woodchopper."

289. ORAL EXERCISE. Point out each compound subject and compound predicate in the following anecdote. Then consider each place which is underlined, and say whether it needs a comma or not. Give your reasons.

A DEFECTIVE EDUCATION

Mr. Hearn is a writer and traveler. He knows the Japanese language well and has recently become a Japanese citizen. He speaks and writes the language perfectly now but was some time in learning it. Before he had mastered it he met with a peculiar experience and was much amused by it.

A Japanese gentleman and scholar was entertaining Mr. Hearn. He had heard that his guest was a literary man and was much interested in the fact. Now in Japan a man of letters usually holds a high office of some sort and is in every way a person of great authority. But he must possess one particular art, that of writing a

hand as clear as engraving. One day the host came into the room where Mr. Hearn was and noticed some sheets of paper on which Mr. Hearn had written certain memoranda. He looked at the manuscript with great respect but did not seem enthusiastic. Mr. Hearn and his interpreter were talking together later in the day and were speaking of the host. Then Mr. Hearn learned that the host had remarked, "He must have had great personal popularity at home that they did not send him to writing-school before they sent him abroad."

290. When two statements that may be written as wholes are very closely related in sense, they may be joined together in one **compound sentence.** Each will keep its own subject and predicate and will be equally important with its neighbor; but both will form one whole.

This joining together of two grammatically independent statements may be effected in several ways. Let us take the two sentences:

We may give advice. We cannot give conduct.

They are closely related to each other by the principle of *contrast.* We may join them thus:

1. We may give advice; we cannot give conduct.
2. We may give advice; but we cannot give conduct.
3. We may give advice, but we cannot give conduct.
4. We may give advice but we cannot give conduct.

In the first of these four compounds, the capital letter of the second sentence is dropped, whereupon a semicolon takes the place of the period, and we have two independent clauses of equal rank. *The semicolon has the power of the period to stand between statements grammatically independent of each other. It is used to connect independent statements which are closely related in sense.*

In the second compound sentence we keep the semicolon and connect the sentences by *but*, thus making the junction less abrupt and the contrast a little clearer.

In the third sentence we keep the *but* and place a comma before it, to make the connection still closer. Except for the word *but*, we should not dare change the semicolon to a comma, for ordinarily *the comma may not separate statements that are grammatically independent of each other.*

In the fourth compound we throw away the comma and keep only the connective *but*, thus securing the closest possible junction of the two statements. Joining two sentences into one by only the word *but* is not common, and often not safe. *But* sometimes means *except;* and such a sentence as "He gave away all the

money but one dollar was returned" must be read twice before we see what it means. A comma would have shown at once that *but* was to introduce a statement.

291. Of the four kinds of contrast-compounds, the third is by far the most common type. Make it a general rule not to connect two independent statements by *but* without placing a comma before *but*.

292. WRITTEN EXERCISE. Join each two sentences as follows. Change the capital of the second sentence to a small letter. Between the sentences put either a semicolon (;) or a comma with *but* (, *but*), according as you think best.

For example, the first two sentences are best joined by a semicolon, thus:

After dinner sit awhile; after supper walk a mile.

The third pair of sentences needs a comma with *but:*

You smile, but you bite.

1. After dinner sit awhile. After supper walk a mile. 2. Clowns are best in their own company. Gentlemen are best everywhere. 3. You smile. You bite. 4. We are bound to be honest. We are not bound to be rich. 5. Be bold. Be not too bold. 6. Experience keeps a

dear school. Fools will learn in no other. 7. God stays long. He strikes at last. 8. He is rich. He is not satisfied. 9. His clothes are worth pounds. His wit is dear at a penny. 10. Knowledge is a treasure. Practise is the key to it. 11. Lips may be rosy. They must be fed. 12. Samson was a strong man. He could not pay money before he had it. 13. Spend not where you may save. Spare not where you must spend. 14. The fool's coat may be fine. It is only a fool's coat. 15. Foppishness is vulgar. Neatness never made a fop. 16. Fine clothes never won a position. Clean nails have made a man rich. 17. Labor makes dirty hands. Hands honestly dirty make clean money. 18. 'Tis a wicked world. We make a part of it.

293. People have occasion to make compound sentences by means of *and* quite as often as by means of *but*. Little children seem to begin half their sentences with this word. They say *And* while they are thinking what to say next.

But it is not often wise to write *And* at the beginning of a sentence. Take any printed page you please; you could insert *And* before nearly every sentence without really changing the sense.

294. When two statements express parts of one thought, or tell two acts that together make but one step in the story, it is well to join them in one sentence. Examples:

1. The clock struck one, and the mouse ran down.
2. Washington reached Yorktown, and the siege began.
3. Art is long and life is short.

A beginner should be cautious about joining more than two statements by AND.

There are two reasons for insisting on this rule. If the beginner breaks it, his reader may lose his breath in reading the string of *and* statements; or may lose the thought because things really different in meaning are offered as if they were alike in meaning.

Try to read this sentence aloud:

"We started about breakfast time after eating a hastily prepared meal and we rode along toward Atlantic City and enjoyed the fresh air till we suddenly came to a halt and saw that we had come to an inlet about half a mile wide and we were at a loss what to do and my chum said there must be a little steamer if we only waited long enough and there was but it didn't come till ten o'clock."

Also try to understand this sentence:

"At last we got aboard the steamer and put our wheels on the forward deck and did you ever sit and watch the water as it looks at the prow of a boat and wonder why there is a little hill of it all the time just in front of the sharp stem?"

You can understand the last sentence, to be sure; but you object to being dragged from topic to topic. Your mind expected a pause

in the story after the wheels were safely on deck. Had there been a decent pause, a period, you would have been glad to listen to the interesting question about the water at the prow.

295. Independent statements that are closely connected in meaning may be connected in one sentence by four methods, as in the case of contrast-compounds.

1. The rain descended; the floods came; the winds blew.
2. The rain descended; and the floods came; and the winds blew.
3. The rain descended, and the floods came, and the winds blew.
4. The rain descended and the floods came and the winds blew.

Which of these forms is the most emphatic? Which is the least emphatic but makes the closest union?

As in the case of *but*, it is often unsafe to use the fourth form, that without any mark of punctuation. How might the following sentence be misunderstood at first?

The pickerel broke the line and the net — just saved him.

296. Such a compound as "We can give advice, but we cannot give conduct" is a com-

pound sentence merely because *we* is repeated for emphasis. It could be shortened to a simple sentence with compound predicate: "We can give advice, but cannot give conduct." Indeed, we may shorten further to "We can give advice, but not conduct."

Whether the shorter forms are better than the longer depends on circumstances. In general, young writers use more words than are necessary to express their thoughts.

297. WRITTEN EXERCISE. Condense each two sentences into one. Let the new sentence be as short as possible. Explain your punctuation.

1. A boaster is a cousin to the liar. A liar is a cousin to the boaster. 2. Eating takes away the appetite. Drinking takes away the appetite. 3. Danger grows on the same stock as delight. Delight grows on the same stock as danger. 4. Penny laid up with penny will increase. They will be many. 5. The ignorant has an eagle's wings. He has also an owl's eyes. 6. Truths have thorns about them. Roses have thorns too. 7. Youth takes any impression. So does white paper. 8. Children are certain cares. But they are uncertain comforts. 9. Be thou bold. But be thou not too bold. 10. Good jests bite like lambs. They do not bite like dogs. 11. One may understand like an angel. Yet one may be a devil. 12. Wars are pleasant in the ear. They are not pleasant in the eye.

298. "Afterthoughts" often play havoc with punctuation, as we saw in **193** and **235**. The afterthought may occur to the writer as a phrase, a subordinate clause, or a part of a compound predicate.

Wrong Pointing of "Afterthoughts"

Phrase. She has beautiful golden hair. And blue eyes.

Phrase. She has beautiful golden hair. But not blue eyes.

Phrase. She has beautiful golden hair. Her eyes being blue.

Subordinate clause. She has beautiful golden hair. So that her blue eyes mate it.

Subordinate clause. She has beautiful golden hair. As her mother had before her.

Part of compound predicate. She has beautiful golden hair. And is like her mother in this.

Part of compound predicate. She has beautiful golden hair. But lets it go unkempt.

Part of compound predicate. He knows all about guns. Or thinks he does.

In every case the period should have been a comma, and the succeeding capital a small letter.

Right Pointing of "Afterthoughts"

She has beautiful golden hair, **a**nd blue eyes.

She has beautiful golden hair, **b**ut not blue eyes.

She has beautiful golden hair, **h**er eyes being blue.

She has beautiful golden hair, **s**o that her blue eyes mate it.

She has beautiful golden hair, **a**s her mother had before her.

She has beautiful golden hair, **a**nd is like her mother in this.

She has beautiful golden hair, **b**ut lets it go unkempt.

He knows all about guns, **o**r thinks he does.

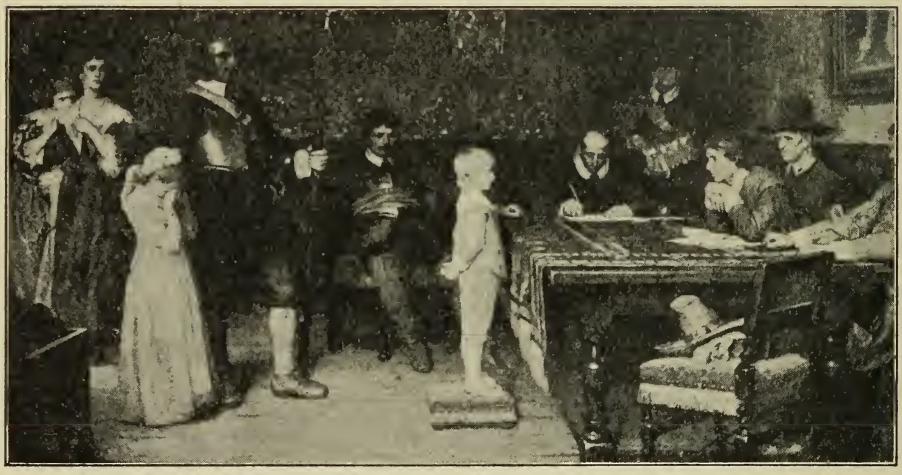
Sometimes it is well to stop on finding such an error in our work, and ask whether we did not really wish to make an independent statement. Take an example:

"He ran away to the wars and never came home again. And was never even heard of."

Here it would be better to change the *And* to *Indeed*, and supply the missing subject:

"He ran away to the wars and never came home again. Indeed, he was never heard of."

299. WRITTEN EXERCISE. Write an account of what is happening in the picture. Give one sentence to each of the following : the room, the examining officer, the clerk, the guard, the little girl, the two women. Give two or three sentences to the boy, the central figure. Use *and* and *but* as freely as you think best, but



"AND WHEN DID YOU LAST SEE YOUR FATHER ?"

consider the punctuation in each case. Head your paper, "And when did you last see your father ?" Read your work aloud and defend the punctuation.

300. WRITTEN EXERCISE. Write a short account of some trip that you took with other persons or another person, telling what hap-

pened and what each person did. Use *and*, *but*, *or*, *nor* as freely as you think best, but consider the punctuation. Head your paper appropriately. Read it aloud ; point out the compound sentences, subjects, and predicates ; and defend the punctuation.

To the Teacher. Other exercises similar to those of **299** and **300** should be set at this point if the student has not yet learned how to punctuate his own compound sentences and predicates.

PART SECOND

ELEMENTS OF THE SENTENCE, AND FORMS OF WORDS

INTRODUCTION

301. We have learned how to divide a sentence into its subject and predicate. We next try to see how a sentence is built up of words.

A word is first a sound, or a group of sounds, as, for example, that which we make in saying *black*. Then it is a written or printed sign for the sound: for example, the group of five letters that we call *black*. The word is the sign of an idea, the idea of black. In making statements, we find ourselves wishing to use the idea of black in various ways. We may say:

1. Black is very different from white.
2. A crow is a black bird.
3. But a crow is not a blackbird.
4. Boys black their shoes.

In the first sentence we treat the idea of black as if it were a thing. In the second we put *black* before *bird* to show what kind of bird a crow is. In the third we fasten *black* to *bird*, making one solid word. In the fourth

we use *black* to tell what boys do to their shoes.

We have used *black* as three different "parts of speech": first as a noun, then (twice) as an adjective, then as a verb. The **parts of speech** are eight classes to which words may be assigned, chiefly according to their use in sentences. The same word is never assigned to all the eight classes, but it may be assigned to two or three. Thus *black* is a verb, an adjective, or a noun, according to circumstances.

302. The eight parts of speech are: **nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions,** and **interjections.**

EXAMPLES:

Nouns: John, shot-gun, fox, death.
Pronouns: I, you, he, who.
Verbs: thinks, tries, expects, succeeds.
Adjectives: the, large, strong, manly.
Adverbs: now, here, bravely, steadily.
Prepositions: in, at, to, with.
Conjunctions: and, but, if, although.
Interjections: ah! 'rah! hurrah! hello!

CHAPTER I

VERBS

303. Verb defined. In the strict sense, a **verb** is a single word which can take a subject; it is the simplest predicate. In this chapter, therefore, *verb* will always mean a single word, like *runs*, or *ran*. Elsewhere in this book we sometimes find it convenient to treat certain whole phrases, like *will run*, as verbs.

In a statement or a question, the subject of an English verb must always be expressed (**186, 257**). In a command it need not be expressed. The verb can form a whole command, as "Go!" (**258**).

304. The verb makes the speaker responsible. If we say *the boy*, we utter merely a name. A name expresses no opinion, wish, or command. But the minute we add a verb to the name, as in *The boy lies*, we are held responsible for a statement.

It is true that we can often modify our responsibility by putting certain words with

the verb. We can say *Perhaps this boy lies*, or *If he lies, he is a liar.*[1] Putting *if* before a verb lessens its responsibility, but shows that another verb is coming which will share the responsibility. In the sentence above, *is a liar* expresses the speaker's belief, as modified by *If he lies.*

The verb is the **asserter**, and makes the speaker (not the subject) responsible for the statement.

305. The verb explains the subject. We learn names long before we know all they mean. *Fire* means little to the baby till he understands what the fire does. He learns gradually that fire *shines*, *burns*, *heats*, *dries*, *crackles*, *leaps*, *spreads*, *cooks*. Every time he learns a new action of the fire, that act explains fire to him. His notion of the fire is changed, modified, made completer.

When the child wishes to warn another child, he says: "Look out! fire *burns!*" He uses the verb to explain the noun. He modifies the other child's idea of fire. His verb modifies the noun for the other child.

[1] One of Shakspere's characters says: "*If* is your only peacemaker. Much virtue in *if.*"

For such reasons we might always speak of the verb as a modifier of its subject. But we rarely do so, for the important fact about the verb is that it asserts. We save the term "modifier" for words like *beautiful*, which cannot assert, but nevertheless can change the meaning of the words to which they are joined. *Beautiful horse* is a very different idea from *horse*, but *beautiful horse* is only a name, not an assertion.

306. ANALYSIS EXERCISE. Select the verbs.

1. Nail the shoe on. 2. The nail is lost. 3. The shoe is loose. 4. Blacksmiths shoe horses. 5. Shoe the colt. 6. The boy whittled a shingle. 7. The carpenter shingled the roof. 8. The mountain has a cap of clouds. 9. Clouds cap the mountain. 10. The hunter carries a knife. 11. He knifes the wounded deer. 12. Our men went into battle. 13. Heroes battle for justice. 14. Take your hoe. 15. Hoe your row. 16. The raccoon is in that tree. 17. The dog treed him. 18. Water the flowers with fresh water. 19. Return their fire as soon as they fire. 20. Chimneys smoke too much in Chicago, St. Louis, and Pittsburg. 21. The smoke hurts people's lungs. 22. They stoned Stephen to death. 23. Mobs use cobble-stones as weapons. 24. They mobbed the house. 25. Use a horsewhip on the bully. 26. Horsewhip him. 27. The light lights the sailor. 28. Stars blossom in heaven. 29. Blossoms star the meadow. 30. Our train ran at forty miles an hour. 31. It made a quick run. 32. We

walk our horses here. 33. Their pace is no faster than a walk. 34. The guide guided us well. 35. We turned the turn of the road so sharply that my aunt said it gave her a "turn." 36. Fight the fight bravely. 37. That catcher makes a far throw; he throws the ball to the center field. 38. We laugh a laugh. 39. We taste a taste. 40. We wish a wish.

307. Action verbs and link-verbs.[1] Most verbs assert action, or what seems like action: *burns*, *does*, *runs*, *thinks*. This is because so many of the statements that men care to make are about things in action. A dead wasp may lie unnoticed, but a wasp in action arouses us to express opinions.

But a verb like *is* or *seems* expresses no action. In a sentence like *John is a hero*, *is* shows merely that the speaker takes the responsibility of calling John a hero. *Is* merely asserts; it is purely an asserter; it may be called the **pure** verb. Often *is* is called the *pure link-verb*, because it joins two words like *John* and *hero*. Other forms of this verb are *am*, *are*, *was*, *were*.

Seems, *appears*, *looks*, *tastes*, *becomes* are often used as link-verbs, as in *John seems a hero.* But these are not pure verbs, for they mean

[1] **To the Teacher.** *Link-verb* is Sweet's term. It includes more than *copula.*

more than *is*. Thus, *appears* means *is in appearance*.

308. Transitive verbs. Most actions affect somebody or something. If the shoe pinches, it pinches somebody. If a verb can represent its subject as acting on something, it is called **transitive**. In *Debt kills men*, debt acts on men.

309. Intransitive verbs. Some actions do not seem to fall on anything. A star merely *twinkles;* it does not twinkle anything. If a verb cannot represent its subject as acting on anything, it is an **intransitive** verb.[1] All link-verbs are of course intransitive.

310. Many verbs are sometimes transitive, sometimes intransitive. *Runs* takes an object in *The company runs two trains*, but does not in *The train runs*.

Sometimes a verb is **essentially transitive**, even though no object is expressed. In *Debt kills*, *kills* is essentially transitive, though we do not learn whom debt kills.[2]

[1] Remember that we are speaking of verbs proper, which are single words.

[2] **To the Teacher.** A verb is essentially transitive to the speaker if he feels it as such. A verb that is logically transitive is often felt by the speaker as intransitive. The distinction is never worth quarreling over.

311. ANALYSIS EXERCISE. Select each verb, and tell whether it is transitive or intransitive.

1. The kite flies. 2. The Chinese boy flies a kite. 3. The cruiser flies the American flag. 4. The tree fell. 5. The woodman felled the tree. 6. The king marched up the hill. 7. The king marched his men down. 8. March up. 9. March yourself up. 10. Our side won the game. 11. Our side won [**310**]. 12. The man who catches a fish still fishes. 13. The fisherman fished a dead branch up. 14. The coward dies more than once. 15. The dyer dyes garments. 16. Bet two to one against the angry man. 17. I shall not want [**310**]. 18. Work while you work. 19. The drayman worked his horse too hard. 20. The muscles of his face worked. 21. Begin work sharply, and quit it sharply. 22. Begin! [**310**]. 23. The chance of a lifetime comes to every man. 24. The waves break. 25. The rocks break them. 26. Fear not! [**310**]. 27. Hope cheers [**310**]. 28. Every little helps. 29. Hurry up! 30. Hurry this message, please.

CHAPTER II

NOUNS

312. Noun defined. Noun means "name." A noun is a single word used as a name, as *John*, *horse*, *gold*. By noun we usually mean a fixed name. Some names are not fixed: pronouns, like *I* and *you*, are names that change their meaning with every person, and are therefore a kind of variable noun.

There are so many things in the world that each cannot have its own name. We cannot give every individual tree a word to itself. There are billions of trees in America, and only a quarter of a million words in English. Such words as *tree*, *evergreen*, *pine* signify classes of objects, and are called **class-names.** Probably there is no one thing in the world which does not have to share its name with something else. We call a certain city *London*, but there are several Londons. We may call a certain man *John*, but there are many Johns. Still we call such words as

London and *John* **individual-names**, and we write them with capitals to show the fact.

313. Examples of nouns. We have names for things that we can touch, taste, see, as *apple*. We have also names for things that we never perceive with our senses. Some nouns, like *gnome* and *fairy*, name things that are unreal. Others name unseen things which are real — things like goodness, hope, courage. We see good men, hopeful men, courageous men; we see beautiful roses and lovely mornings; but it is only with our mind's eye that we see goodness, hope, courage, beauty, loveliness.

Note the following nouns:

animal, biped, man, Frenchman.
dog, hound, deerhound, Ponto.
boy, schoolboy, student, Charles.
community, city, Boston.
Lincoln, son, husband, father, president, martyr.
traits, goodness, courage, kindness, mercy.
language, English, Latin, German.
tree, death, growth, decay.
fruit, apple, greening.
apple, parts, core, seeds, flesh, juice, blossom, stripes.
apple, color, sweetness, juiciness, weight, size.
apple, windfall, grower, seller.
ocean, lake, river, Thames.

314. Practise Exercise. Apply several names (single nouns) to each of the following: George Washington; Julius Cæsar; a canary; a rifle.

315. The noun as subject. We use nouns chiefly as the subjects of sentences. This is because nouns are the signs of things in which we are interested, and wish to talk about.

316. The predicate noun. When we say *Tom is a hero*, we show our opinion that Tom deserves a new name; we class him among heroes. In *Tom is a hero*, the new idea lies chiefly in the noun *hero*. *Is a hero* is the whole predicate. *Is* affirms; *hero* is the new name affirmed. The verb *is* affirms, but it lacks all other meaning. We usually clip it short, as in *Tom's a hero*.

A **predicate noun** follows a link-verb, as a new name asserted of the subject.

The predicate-noun sentence is a very common one. A great deal of our talk consists in telling what we think things to be or not to be. The predicate nouns in the following are in italics:

"See that thing down the street!"
"What is it?"

"It's a *wagon*."

"No, it's a *carriage*."

"It isn't a *carriage* or a *wagon* either; it sends up smoke."

"Maybe it's a *fire-engine*."

"No, it's too small."

"It's in plain sight now. Your wagon is an *automobile*."

"So it is. It's a *beauty*, too."

"Well, I don't think so. Automobiles seem to me *monsters*."

317. ANALYSIS EXERCISE. Select the subject nouns and the predicate nouns.

1. Good bargains are pickpockets. 2. A brave retreat is a brave exploit. 3. John seems a gentleman. 4. John is a jolly good fellow. 5. Molehills often appear mountains. 6. A picked goose is a biped without feathers. 7. Man is a biped without feathers. 8. A word spoken is an arrow let fly. 9. Hotspur seemed a feathered Mercury. 10. Adam was a gardener. 11. Acts become habits. 12. Saving is getting. 13. Promise is debt. 14. The shower became a storm. 15. The habit grew to be a tyrant.[1]

318. The direct object. Suppose that you knew a boy named John, and that you knew also his sister. You had always thought John

[1] Formerly it was correct to say, *John grew a man.* Now it is necessary to insert *to be* after the verb, as in *John grew to be a man.*

kind to his sister, till one day you saw John lift his fist and bring it down violently on her shoulder, so that she cried out with pain. You have seen these two persons in a new relation to each other, and John's new relation to his sister is a very evil one. He stands in the relation of a blow-giver to his sister. You say to yourself, with surprise, *John struck his sister.*

The noun *sister* is called the object of the verb *struck*. *John* and *sister* name two persons that are brought into the relation of active subject and direct object.

The direct object of a verb names the person or thing on whom or on which the subject acts directly.

319. The indirect object. In a sentence like *The queen gave Solomon a gift*, the queen is said to act directly on the gift, because she gives it, and indirectly on Solomon, because she gives it *to* him. *Solomon* is therefore called the indirect object of the verb.

The **indirect object** of a verb names the person or thing to whom or to which something is given, refused, told, or sent. It stands directly after the verb.

320. The name produced. In such a sentence as *I call John a hero*, the direct object of *call* is *John*. But after the direct object an additional name for John is given, to complete the sense of *John* and *call*. This name seems produced by the verb, and we may call it **the produced name** or **the name produced.**[1]

1. They named the prince *Edward*. 2. Simon he surnamed *Peter*. 3. They chose Williams *umpire*. 4. They crowned the baby *queen*. 5. They elected Washington *president*. 6. This habit made him a *wreck*. 7. His courage made the undertaking a *success*.

The **name produced** follows the direct object of a verb of naming, making, or choosing.

321. Analysis Exercise. Select the objects. Tell of each whether it is a direct object or an indirect object. Select also the names produced.

[1] **To the Teacher.** Such a construction in an inflected language is easily disposed of; we take refuge in purely formal terms like "two accusatives." But in English this construction almost defies description. We have various terms like *object complement*, *objective complement*, *predicate objective*, and *factitive objective*, but every one of them would apply as well to the direct object of a verb of making or naming. If the instructor wishes to use the term *complement*, perhaps he may like the term *the object's complement*, which could be explained as meaning a completer of both the verb and its object. But all such terms take us a long way from the psychology of the situation.

1. That boy is sowing oats. 2. Let us call the dog "Jupiter." 3. Working makes a workman. 4. Working makes a man a workman. 5. They chose Williams umpire and gave Williams a mask. 6. Scientists call the raccoon a bear. 7. Take the teacher a book. 8. Give the bully a drubbing. 9. Make the bully a laughing-stock.

322. The appositive noun. If a given noun does not seem to name a thing clearly enough, we may put beside it another noun denoting the same thing. In *Vesuvius, the volcano*, we add the second noun to explain the first. Many names of persons were formed in this way. *John, the baker*, finally became the proper name *John Baker*. *Simon, weaver*, became *Simon Weaver*. *Baker* and *weaver* lost their first meaning and became family names.

A noun placed beside another noun to explain it is called an **appositive.**

In such expressions as *the book of Genesis, the town of Boston, of* is merely a sign of the appositive construction.

In many cases the two nouns explain each other. In *Count Tolstoi* both words are appositives to each other. But usually the second noun is the true explainer, as in *Lincoln, the president.*

323. Analysis Exercise. Select the appositives.

1. John, my brother, is at school. 2. My brother John is at school. 3. That rascal, Fido, has brought a fish into the parlor. 4. Og, king of Bashan, was a giant. 5. Old King Cole was a merry old soul. 6. Saul, a citizen of Tarsus, confronted the Roman rulers calmly. 7. Count Tolstoi was exiled from Russia. 8. Columbia, the gem of the ocean, is said to be the home of the brave and the free. 9. Lincoln, a rail-splitter, and Clay, a mill-boy, became great statesmen.

324. The genitive noun. The genitive noun is a form of the noun[1] ending in -'*s* or -*s*', as *printer's*, *ladies'*. In such a phrase as *printer's ink*, *printer's* tells what kind of ink, what *genus* of ink. The genitive always explains another noun, as in *printer's ink*, *John's hat*. It usually does this by telling "whose."

Generally the genitive stands before the noun it explains, but it may be used as a predicate noun, as in *This hat is John's*. It is then called a predicate genitive.

A singular genitive ends in -'*s*. A plural genitive usually ends in -*s*'. *My friend's house* names a house belonging to one friend. *My friends' house* names a house belonging

[1] The sign (') is called the apostrophe. We say *apostrophe*, *-s*, and *-s*, *apostrophe*.

to more than one friend. *The house of my friends* names a house belonging to more than one friend, but *friends* is not a genitive.

When you are writing a composition and are in doubt whether to use an apostrophe or not, consult the teacher. Later (**526**) we shall study the genitive more fully.

325. The vocative noun. We have already seen (**276**) that a noun may be used vocatively, to show the person spoken to, as in *John, come here.* A vocative is neither the subject nor the object of any verb. It is an independent element of its sentence.

326. Summary of noun constructions. We have now seen that a noun may have any one of seven chief **constructions**, or relations to other words in the sentence. It may be:

1. Subject: *John* is a hero.
2. Predicate noun: John is a *hero.*
3. Object: We crowned the *baby.*
4. Name produced: We crowned the baby *queen.*
5. Indirect object: We gave *the baby* a doll.
6. Appositive: Grant, the Union *general,* fought Lee.
7. Genitive: Grant, *Lee's* enemy, was once his schoolmate.

In two of these constructions (6 and 7), nouns are related to each other without the

help of the verb. The appositive and the genitive are said to modify their nouns.

In five of these constructions (1, 2, 3, 4, 5), nouns are brought into relation to each other by means of a verb. And while we speak of the subject of the verb, the object of the verb, the noun after a link-verb, and the name produced by the verb, we must not forget that we are talking of real relations between real things.

327. Let us now proceed to analyze a few entire sentences consisting of only nouns and verbs. We state :

1. The complete subject and the complete predicate.
2. The simple subject, and its genitive or appositive modifiers.
3. The verb.
4. The predicate noun, the direct object, the indirect object, or the name produced.[1]

[1] **To the Teacher.** These last elements are often called "complements" of the verb. The tempting simplicity of such a term as *complement of the verb* proves on inspection to be a mechanical simplicity. The predicate noun complements the subject more than it does the verb. The produced name complements the object more than it does the verb.

Every possible effort should be made to prevent analysis from being mechanical, dead. If the teacher has been in the habit of using *complement* in a living way, with plenty

Such a sentence as *John's father gave John books* would be analyzed as follows:

1. The complete subject is *John's father*, and the complete predicate is *gave John books.*
2. The simple subject is *father. Father* is explained by the genitive *John's.*
3. The verb is *gave.*
4. The direct object of *gave* is the noun *books.* The indirect object of *gave* is *John.*

Such a sentence as *Germany made William emperor* would be analyzed as follows:

1. The complete subject is *Germany;* the complete predicate is *made William emperor.*
2. The simple subject is the same as the complete subject.
3. The verb is *made.*
4. The direct object of *made* is *William.* The name produced is *emperor.*

328. Analysis Exercise. Analyze the following sentences.

1. Birds fly. 2. Words fly. 3. Worry kills men. 4. Worry makes men slaves. 5. Drunkards make themselves slaves. 6. Girls like chocolates. 7. Boys prefer

of explanation and modification, why, he had better continue to use it. No system of nomenclature is half so important as the teacher's own extemporaneous terms, springing from that play of mind which is essential in all good teaching. It is only to be remembered that a sentence is a living thing, and that all analysis is, in a way, an insult to it. See Chapter X.

guns. 8. Success pleases students. 9. Success makes boys students. 10. Perseverance conquers difficulties. 11. Courage makes mountains molehills. 12. Carelessness ruins lives. 13. Teachers' patience encourages students. 14. Tigers are cats. 15. Kittens become cats. 16. Acts become habits. 17. Give students praise. 18. Give bullies poundings. 19. Thrift brings men riches. 20. Unthrift makes men paupers. 21. Jones, grocer, sells groceries. 22. Minds think thoughts. 23. Spendthrifts are fortune's fools. 24. Misers are fortune's fools. 25. Men's brains are men's riches. 26. Men's characters are men's riches. 27. Women's jewels are children. 28. Men's treasures are children. 29. Sons' wickedness breaks parents' hearts. 30. Cats may watch kings.

One kind of noun, the *verbal* noun, is so peculiar that we must give it a separate chapter. This will be the next chapter.

CHAPTER III

VERBAL NOUNS

329. Examine four sentences:

1. Hunting is fun.
2. Hunting rabbits is fun.
3. I like hunting.
4. I like hunting rabbits.

In all these sentences *hunting* is a noun; it names a certain sport. But this noun takes an object. *Hunting rabbits* is the full name of the sport mentioned, and *rabbits* is the object of *hunting*.

A noun which can take an object is called a transitive verbal noun.

330. Examine four other sentences:

1. To hunt is fun.
2. To hunt rabbits is fun.
3. I like to hunt.
4. I like to hunt rabbits.

Here *to hunt* is used exactly like *hunting*, in the other sentences. So we call *to hunt* another verbal noun.

331. In strictness the real verbal noun is *hunt; to* is not a part of it. *To* is only the *sign* of the verbal noun — a sign that *hunt* is to be taken as a noun, not as a verb. In *I like to hunt*, the verb is *like*.

To came to be the sign of the verbal noun in the following way: it was first used after intransitive verbs like *go*. *I go to the hunt* shows that I go to a certain place. *I go to hunt* shows that I go in order to engage in a certain sport. The sport is the thing *for which* I go. So *to hunt* comes to show the speaker's purpose. Now it is only natural that after a transitive verb such as *hate* or *like* we should still keep the *to*, and say *I like to hunt*, even though *to* ceases to mean either *towards* or *for*.

332. After certain verbs we omit the *to*. For example, we say *John does go*, which at bottom means, *John does the act of going*. The word *go* is still a noun, the name of an action, and is the object of *does*.

The verbs after which we may either omit or keep *to* are *dare*, *help*, and *please*. We say: *dare to go* or *dare go; help to go* or *help go; please to go* or *please go*.

We always omit *to* after *may*, *might*; *can*, *could*; *shall*, *should*; *do*, *did*; *must* and *would*.

We almost always omit *to* after *will*, as in *John will go*, which foretells John's future act. But after *wills* we add *to*, as in *John wills to go*, and in like fashion we may say, *Men will to do right or wrong.*

333. When the *to* is dropped, it is often hard to understand the construction of the verbal noun. We can see that in *John wills to go*, John does something to the idea of going. He wills it; he approves it; he "adopts" it. And in *John* WILL *go*, *go* is still the object of *will*, if we mean John's determination.

But *John will go* does not always mean the same as *John wills to go*. *John will go* may simply mean that John is going, whether he wants to go or not. In *John'll go*, all the determination has faded out of *will*. It merely asserts that John is going to do something; we do not know what the something is till we reach the verbal noun *go*.

The verbs *may* and *might*, *can* and *could*, *shall* and *should*, *will* and *would*, *do* and *did*, *must* and *ought* are completed by verbal nouns which were once their direct objects.

334. The **verbal noun** is a noun which, like *hunting* or [to] *hunt*, retains some verbal force. Transitive verbal nouns can take an object (**329**), and any verbal noun may be modified by an adverb, as in *hunting around*, or *hunting diligently*, or *to hunt here*.

335. Analysis Exercise. Select the verbal nouns.

1. Tabby likes to hunt squirrels. 2. My sister hates hunting. 3. Hunting squirrels is Tabby's pet sport. 4. To carry coals to Newcastle is poor policy. 5. I dare do all that is honest. 6. He had to eat his words. 7. Seeing correctly is hard. 8. Rebuking that boy makes me sad. 9. I hate to scold. 10. Doing your best brings success. 11. I love to read stories of war. 12. I hate to think of it. 13. The ship's being in the water does not hurt the ship. 14. But the water's being in the ship does. 15. Do you mind my saying so? 16. Do you like his going there?

336. Analysis Exercise. Tell of each verbal noun in **335** whether it is a subject or an object.

337. Analysis Exercise. Turn to **266**, and select the verbal nouns that are used as thought subjects, in such sentences as *It is easy to say so*.

338. ANALYSIS EXERCISE. Point out verbal nouns that are used as predicate nouns (**316**):

1. Seeing is believing. 2. To hear is to obey. 3. To hesitate is to fail. 4. To say more is sometimes to say less. 5. Saving is getting. 6. Graduating is only commencing.

339. ANALYSIS EXERCISE. Select the verbal nouns and tell what verbs they complete.

1. I shall go. 2. It may rain. 3. I dare do all that may become a man. 4. I ought to go. 5. We must succeed. 6. We shan't fail. 7. I won't believe any bad thing about him. 8. I shall miss my train if I do not hurry. 9. I dare you to go. 10. Do not fear. 11. We might fail. 12. We cannot fail. 13. Let go.

340. **The object's action.** In *The driver compelled his horse to move*, the direct object of *compelled* is *horse;* the verbal noun *to move* expresses the object's action. A verbal noun may follow an object to express the **object's action.**

341. ANALYSIS EXERCISE. Select the verbal nouns that name the object's action.

1. Help John to win. 2. Make John hurry. 3. We expect the governor to act. 4. You cannot make the boy fear. 5. Do you like a friend to desert you? 6. Do you enjoy seeing animals suffer? 7. Can you let a rabbit run away? 8. You make the teacher smile. 9. That deed

made the doer blush. 10. God causes the earth to blossom. 11. A good son makes his father rejoice. 12. Urge the captain to let my chum enlist. 13. Hope makes men try. 14. Force the bully to quit. 15. Allow the flower to stay on its stalk. 16. Let your hearts be glad. 17. To see such misfortune makes your heart ache.

342. Sometimes verbal nouns are attached directly to nouns, as in *a house to let.* They then become modifiers of nouns, explaining them.

343. ANALYSIS EXERCISE. Point out verbal nouns used as explainers of other nouns.

1. It was a sight to remember. 2. There are lessons to learn. 3. There is bread to bake, and there are rooms to sweep. 4. Capacity to learn is different from power to do. 5. There are lonely hearts to cherish.

CHAPTER IV

PRONOUNS [1]

344. Life is short, and we have to do our work without many words. The clerk in a great city-store must sell his goods without knowing the names of all his customers. The conductor must do business with thousands of passengers whose names he can never know. Every one of us has to see numerous objects the names of which are unknown to us. And even when we know the real name of a thing, it is tedious to repeat it over and over in the course of a conversation.

So men have invented certain names that will fit any person or thing for the moment. Such words as *I*, *you*, *it*, *this*, and *that* are a kind of universal name. They will serve when we do not know the true name, or when we have mentioned it once and do not care to repeat it. Such words are called pronouns, and are really a kind of noun.

[1] **To the Teacher.** See **535**, footnote.

Pronouns are the most general kind of name, and depend on the circumstances of the sentence for their meaning.

345. The chief pronouns are: *I*, *you*, *he*, *she*, *we*, *they*; *me*, *him*, *her*, *us*, *them*; *this*, *that*, *these*, *those*; *mine*, *yours*, *his*, *hers*, *ours*, *theirs*; *myself*, *yourself*, *himself*, *herself*, *itself*, *ourselves*, *yourselves*, *themselves*; *who*, *whom*, *whoever*, *whomever*, *which*, *what*. Some of these words are used as subjects, some as objects, some as either subjects or objects.[1]

346. Often we mention a person or thing by name in our first remark, and then refer to it by pronouns in later statements. We call *John* a good student, and then say that *he* studies hard, or that *he* deserves honor. In such a case we say that *John* is the noun of the pronoun *he*; or, that *John* is the **antecedent** of *he*, "antecedent" meaning the word that "went before."

347. Analysis Exercise. Point out the antecedents of the italic pronouns.

1. Defoe was a novelist. *He* wrote Robinson Crusoe.
2. Stevenson wrote Treasure Island. *He* wrote *it* when

[1] Several are also used as adjectives, as we shall see in a later chapter.

he was a sick man, but *it* does not sound like the work of a sick man. 3. Stephenson invented the locomotive. *This* was a great gift to the world. 4. The man *who* makes two blades of wheat grow where there was only one does some good. 5. The money *which* is saved is earned. 6. God loves the man *whom* he afflicts. 7. A man should criticize *himself* more than *he* criticizes anybody else. 8. We make *ourselves* what we are. 9. The Romans conquered the world; *they* stained every land and sea with their own blood. 10. Florence Nightingale was a famous nurse in the war between England and Russia; *she* was called an angel of mercy.

348. Some pronouns can refer to a whole statement. If you tell me John is sick, and say, *that* is too bad, or *it* is too bad, the pronoun *that* or *it* refers to the whole remark. In this way the pronoun *which* sometimes refers to a whole clause for its antecedent, as in *Tom stole a horse, which was wicked.* This construction is not always a good one. If the sentence had read, *Tom stole a horse, which was vicious*, there would be nothing to tell us whether the stealing was vicious or the horse was vicious.

349. We often use *it* without an antecedent. We say *It rains*, or *He walked it all the way.* Grant said, *I will fight it out on this line if it takes all summer.* In such cases *it* is an indefinite subject or object.

350. A pronoun should never be far away from its antecedent. If it is too far away, the reader may misunderstand you. He may think the pronoun refers to a different person or thing from what you meant. You can hardly tell what *it* means in the following sentence; it might mean medicine, or rheumatism, or smallpox.

We have been having the so-called smallpox in our part of the county. This has been through my family. I want to say that I was taking your Sarsaparilla and Dandelion for rheumatism and I have never taken it, and will guarantee that if the people will take it as a preventive they will never take it.

In the following sentence *which* means a tiger, but it seems at first to mean a river.

Two boys reported killing a tiger on an island in the Kankakee River which is believed to have escaped from a circus.

351. PRACTISE EXERCISE. Change the following sentences so as to bring the italic pronouns nearer to their antecedents.

1. A bullet was found in a wall *which* was flattened out by the force of the shot. 2. It was the gentleman in the automobile *who* wore a high hat. 3. There was a man on the other side of the platform *that* looked red and uncomfortable. 4. There was something familiar about the place where we at last landed from the boat, *which* made us think we had been there before. 5. Mr. Winkle

ran down-stairs to admit the gentleman's wife *who* was sleeping peacefully on the sofa waiting for her to ring the bell.

352. Subject forms. Certain pronouns are used as subjects, but not as objects. These are as follows: *I*, *he*, *she*, *we*, *they*, *who*, *whoever*.

Already (**165–180**) we have received drill in using all these forms except two. We have especially learned that a compound subject must consist wholly of subject forms. We can say *He* and *I*, but not *him* and *I*, or *he* and *me*.

In *John was the first man whom we stopped*, *whom* is the object of *stopped*. Careful speakers would not say *who we stopped*.

In *We stopped whoever came*, *whoever* is called the subject of *came*. Then we say that the object of *stopped* is the whole clause *whoever came*. As a matter of fact, *whoever* is just as much the object of *stopped* as it is the subject of *came*. But we say *whoever came*, not *whomever came*.

After *is* and *was* we use the subject pronouns, *I*, *he*, *she*, *we*, *they*, *who*.

It's *I*.	It's *they*.
It's *he*.	It's *who?*
It's *she*.	I thought it was *he*.
It's *we*.	I fear it's *I* whom you mean.

So the subject pronouns and the predicate pronouns are the same. We may call *I*, *he*, *she*, *we*, *they*, *who*, the six **subject-and-predicate forms.**

For *it's me*, see **170.**

In a sentence like *Who did it?* the subject is *who*. But such sentences as *Who is it?* mean the same as *It is who?* and we must call *who* standing before *is* a predicate pronoun. In such a sentence as *I asked who he was*, *he* is the subject of *was*, and *who* is the predicate pronoun.

353. Object forms. The following forms are used as direct and indirect objects, but not as subjects: *me*, *him*, *her*, *us*, *them; whom*, *whomever.*

These have already been discussed in **165–180** and in **352.**

354. Common forms. A great many pronouns can be either subjects, objects, or predicate pronouns. We can say *You are*, or *It is you*, or *John asked you*, and *you* does not change its form, any more than a noun would. Forms that can be used as subjects, objects, or predicate pronouns are called **common** forms. The chief common forms are as follows: *you*, *it*, *this*, *that*, *these*, *those*, *which*, *what.*

355. ANALYSIS EXERCISE. Examine the construction of each italic pronoun, and say whether it is a subject, an object, an indirect object, or a predicate pronoun.

1. Is it *I* that *you* mean? 2. *That* is *he* of whom I spoke. 3. That's the man *whom* I meant. 4. They gave *him* a bowl and a pewter spoon. 5. Please give *me it.* 6. Don't *you* believe that. 7. *This* will do. 8. Make *this* your home. 9. Please get *us* some paper. 10. Please let *him* and *me* go. 11. They have invited *them* and *me.* 12. *He* is "*it*"*!* 13. Send *us him* for an umpire. 14. Help *me* to catch *him.* 15. Let's go. [Never say "Let's us."] 16. He *who* tries will succeed. 17. *What* do you think? 18. *That* seems to be a mistake. 19. Make *that* your first business. 20. Make *that*[1] some sort of a cover. 21. *Several* were successful. 22. *Each* has his task. 23. *Few* can bear success without becoming vain. 24. *Many* think that riches make a man happy. 25. The porridge looks good; I should like *some.* 26. *Four* are enough. 27. Give *me* the student *who* does not pretend to know more than he does know. 28. *Who* is that tall man? 29. Didn't you ask me *who* that man was?

356. PRACTISE EXERCISE. Insert in each blank *who* or *whom*, according to the practise of careful speakers.

1. —— did you see? 2. —— is it? 3. —— do you say? 4. —— do you think he is? 5. —— shall we ask? 6. —— shall our guests be? 7. —— do you prefer? 8. —— did you secure? 9. —— was it you secured?

[1] *That* means a box, here.

10. —— are the prize-winners? 11. —— did they elect president? 12. —— was chosen president? 13. —— shall we admit? 14. —— shall we refuse? 15. —— is it that picks the flowers? 16. "—— has lain in my bed?" said the big bear. 17. "—— can help sickness?" quoth the drunken man. 18. —— are you helping in this concert? 19. —— can number the stars? 20. —— is who? 21. —— has hurt ——? 22. —— do you think I am? 23. —— did you mean? 24. —— shall I say called? [Here *Who* is correct.]

357. Personal pronouns. In grammar, **person** means a distinction of the speaker, the person spoken to, and the person or thing spoken of. The speaker is the *first* person; the person spoken to is the *second* person; the person (or thing) spoken of is the third person. It seems curious to speak of a thing as the third "person," but that is what grammar does.

The personal pronouns are: (1) *I*, *me*, *we*, *us*; (2) *you*; (3) *it*, *he*, *him*, *she*, *her*, *they*, *them*.

I, *me*, *we*, *us* are said to show the first person. *You* is said to show the second person. *It*, *he*, *him*, *she*, *her*, *they*, *them* are said to show the third person.

358. Self-pronouns. The self-pronouns are *myself*, *yourself*, *himself*, *herself*, *itself*, *ourselves*, *themselves*. **Study the spelling of these words.**

The self-pronouns are often used as direct or indirect objects. *He hurt himself. They bought themselves trumpets.* The object here names the same person as the subject, you see. When used as objects, the self-pronouns are said to be *reflexive*, or "turning back."

The self-pronouns are often used as appositives to nouns or personal pronouns, as in *I myself, the men themselves.* They are then *emphatic.*

The self-pronouns are like the personal in naming the first, second, and third persons, but they are not often used *alone* as subjects or objects. We should say *John and I went*, not *John and myself went.* It is not more modest to say *myself* than *I* or *me.*

359. PRACTISE EXERCISE. Study the following sentences so that you can repeat each after hearing the first word.

1. Father, mother, and I went to New York. 2. They invited him, you, and me. 3. May my brother and I study together? 4. Father thinks it best for brother and me not to study together. 5. There were Sarah, Francis, Frances, and I.

360. ANALYSIS EXERCISE. Give the construction of each italic pronoun; that is, say whether it is an appositive, an object, or an indirect object.

1. Love *thyself* last. 2. God helps them that help *themselves*. 3. We *ourselves* are our own worst enemies. 4. You wrong *yourself* to have an itching palm. 5. If you would have a thing well done, [you] do it *yourself*. 6. He will *himself* show you the way. 7. Quit *yourselves* like men. 8. You, he, and I *myself* will attempt it. 9. Get *yourselves* books. 10. We must show *ourselves* brave under these circumstances.

361. The demonstratives as pronouns. The simplest way of naming a thing for the moment is to call it *this*. *This* names something near by, *that* something farther away. *This*, *that*, *these*, *those* are called **demonstratives**, or words that point out, and are often used as pronouns.

362. Possessive pronouns. A possessive pronoun is the most general name of a thing possessed. It may be used as a subject or an object, as in *Yours is the best; I will take yours.* The pronouns oftenest so used are: *mine*, *ours*, *yours*, *theirs*, *his*, *hers*.[1] Notice that these words have **no apostrophe.**

The words *my*, *our*, *your*, *their* are adjectives rather than pronouns (**375**). They cannot be used as subjects or objects.

363. The numerals as pronouns. The numerals express definite number. *First*, *second*, *third*,

[1] Avoid the vulgar forms *his'n* and *her'n*.

etc., are called ordinal numerals, or simply **ordinals**, because they name things in their order. The ordinals are generally adjectives, as in *the first house;* but they may stand as subjects or objects, as in *The first is the best; I should like the first.* When so used they are called pronouns; remember that a pronoun is merely a kind of noun that depends on the circumstances of the sentence for its meaning. *One*, *two*, *three*, etc., are called **cardinals**, or principal numbers. These are often pronouns, as in *Two of us will go.*

364. The indefinites as pronouns. There is a group of words, like *all* and *others*, that express number or quantity less definitely than the numerals do. You may say that such a word as *all* is pretty definite, and so it is unless you compare it with a given number (like **364**). Very likely a better term than *indefinites* will some day be found. Meantime we mean by **indefinites** such words as *others*, *none*, *each other*, *one another*, *all*, *many*, *few*, *several*, *much*, *some*, *each*, *every*, *certain*. All these words except *certain* and *every* can be used as subjects or objects, and when so used are pronouns.

Examples:

(1) *None* is too old to learn. (2) *Many* are called, but *few* are chosen. (3) *Much* is forgiven. (4) Consider *each other*, you two lads. (5) Consider *one another*, you four lads.

365. The interrogatives as pronouns. The interrogatives are *who? whom? which? what?* They are used in asking questions. *Who* and *whom* are always pronouns; *which* and *what* are sometimes adjectives (**378**).

366. Direct and indirect questions. Note two sentences:

1. We asked, "Who is that man?"
2. We asked who that man was.

A **direct** question gives the speaker's exact words, and uses quotation marks and a question mark. An **indirect** question gives the substance of the speaker's words, uses no quotation marks, and ends with a period.

In both the sentences given above, the verb *asked* takes the entire question for its object. The question after a verb of asking is of course a dependent clause (**230**).

If the sentence should read *We asked him, "Who is that man?" asked* would seem to have two objects — *him* and the question. One

would name the person asked, the other the thing inquired of him.

367. Relative pronouns and clauses. *Who*, *whom*, *which*, *what*, *that*, *whoever*, *whomever*, *whatever* are often used as subjects or objects, even though not in questions. They are then called relative pronouns, and are said to begin relative clauses.

Examples :

1. A man *who works* may eat.
2. The man *whom you see* is a German.
3. The man *that you see* is a German.
4. The task *which is hard* becomes easy.
5. I don't quite understand *what you say.*
6. *Whoever works* may eat.
7. *Whatever is saved* is earned.
8. Ask *whomever you like.*

The first four sentences contain relative clauses begun by *who*, *whom*, *which*, *that.* The clause *who works* has *who* for a subject. The clause *whom you see* has *you* for a subject and *whom* for an object. The clause *that you see* has *you* for a subject and *that* for an object. The clause *which is hard* has *which* for a subject.

But look again at the first four sentences. Why are the relative clauses there? They are

there to tell *what kind* of man or thing is spoken of. The first sentence says that a certain kind of man may eat. That kind is *a man who works*. *Who works* has a subject and a predicate, but it is an extremely dependent statement; it means nothing when taken away from the noun it describes. *A man who works* is simply an emphatic way of saying "a working man."

A **relative clause** usually modifies a noun.

In sentences 5, 6, 7, 8 two relative clauses are used as subjects, and two as objects. Explain this.

CHAPTER V

ADJECTIVES

368. We have seen that a noun may be modified by another noun, as in *Lincoln*, *the president*, or in *printer's ink*. But the most common modifiers of nouns are adjectives, such as *the*, *beautiful*, *every*. Such modifiers join very closely to their nouns.

An **adjective** is a word whose chief office is to stand before a noun to assist in making a more definite name.

369. Many words are either adjectives or nouns, according as they are used. Take for example *red*, *white*, *good*. In *red sky*, *white egg*, *good school*, these words are — what? In *the red of the sky*, *the white of an egg*, *the good of going to school*, they are — what?

370. Analysis Exercise. Point out the adjectives, and the nouns they modify, in the following phrases.

1. The blueness of the blue sky. 2. The charm of the charming song. 3. The reddening of the red rose.

4. The bravery of the brave dog. 5. The charity of the charitable man. 6. The glory of the glorious morning. 7. The whiteness of the white snow. 8. The mercy of the merciful man. 9. The joyful man's joy. 10. The cowardly man's cowardice. 11. The fearful man's fear. 12. The jolly boy's jollity. 13. The grandeur of the grand mountain.

371. PRACTISE EXERCISE. What adjectives can you think of that are like the following nouns?

Courage, might, sweetness, hope, gratitude, thanks, spite, love, timidity, severity, pity, slyness, health, haste, speed, softness, ease, pain, merriment, audacity, inferiority, superiority, laxity, gravity, mystery, weight, immensity, change, force, cruelty, honor, fury, malice, intricacy, agreeableness, brilliancy, history, publicity, emphasis, antiquity.

372. ANALYSIS EXERCISE. Point out the adjectives in the following phrases.

1. This tree. 2. That tree. 3. These trees. 4. Those trees. 5. Yonder tree. 6. The tree. 7. A tree. 8. An elm. 9. One tree. 10. Seven trees. 11. The first tree. 12. The seventh tree. 13. Few trees. 14. Several trees. 15. Many trees. 16. All trees. 17. Some trees. 18. Each tree. 19. Every tree. 20. Certain trees. 21. Other trees. 22. Both trees. 23. The other tree. 24. Both the trees. 25. What tree? 26. Whose tree? 27. Whichever tree. 28. Whatever tree. 29. My tree. 30. Your tree. 31. His tree. 32. Her tree. 33. Its branch. 34. Our tree. 35. Their tree. 36. Our own tree. 37. Our own large beautiful elm.

373. Descriptive adjectives. Descriptive adjectives call up some mental picture, as *beautiful*, *sweet*, *tall*.

374. Demonstratives, used as adjectives, serve to point out, as *this tree*, *that tree*. *The* and *a* (**379**) are weak demonstratives. *The* and *a* are always adjectives; they can never stand alone as subjects or objects. Compare **361**.

375. The **possessive adjectives** are *my*, *our*, *your*, *his*, *her*, *its*, *own*, *whose*, as in *my house*, *my own house*, *its roof*, etc. Note the difference between *our* and *ours*, *your* and *yours* (**362**). *Own* is the emphatic possessive. Observe the spelling of the possessive *its* and the contraction *it's* (**29**). *Whose* (note the spelling) is the possessive adjective used in questions and relative clauses:

1. *Whose* book is it?
2. The author *whose* book you liked was here to-day.

376. Numerals (**363**) may be used as adjectives, as in *the first tree*, *seven trees*.

377. Indefinites (**364**) may be used as adjectives, as in *all men*, *most men*. *Every* and *certain* are always so used, never as subjects or objects.

378. *Which* and *what* (**365**, **367**) may be used as adjectives in questions and relative clauses:

1. *Which* book do you want?
2. I know *what* book you want.

379. **The two smallest adjectives** are *the* and *a* (or *an*) (**374**).

The points out, but not so distinctly as *this* or *that*. *An* singles out an example of a class.

A is a short form of *an*, used where *an* is hard to pronounce. When a noun begins with a vowel sound, as *apple*, we use *an* before it. Thus we say: *an orange*, *an egg*, *an iceberg*, *an ox*, *an onion*. Also we say *an honor*, and *an hour*, because the *h* is not sounded.

When a noun begins with a consonant sound,[1] we use *a* before it, as in *a bat*, *a dog*, *a girl*, *a cat*, *a man*, *a noun*, *a pear*, *a stone*, *a top*, *a zigzag*, *a horse*, *a history*, *a historical sketch*, *a lamb*, *a rat*, *a wagon*, *a yard*.

The test, you see, is the sound of the following word. Words beginning with *h*, *o*, and *u* have to be watched, for some take *an*, some *a*. Thus we say *an honor*, *an hour*, *an order*, *an*

[1] All the letters are commonly called consonants except a, e, i, o, u, which are vowels. But *o* and *u* sometimes have the *sound* of the consonant *y*, as in *one union*.

uncle; but *a history, a historical sketch, a hotel, a humblebee, a one, a union, a unit, a united people.*

380. PRACTISE EXERCISE. Which words seem to you to need *the* before them?

1. The secretary and treasurer both resigned. 2. The cashier and teller both ran away. 3. The owl, eel, and warming-pan went to call on the soap-fat man. 4. The night and day are two separate things. 5. The father and brother should be treated alike. 6. The man and bear looked at each other in silence. 7. The cow and horse are two domestic animals. 8. The mountain and squirrel had a quarrel. 9. The first and last need equally to be learned. 10. The first page and last need equally to be learned. 11. He studied all day, all night, all week, all month, and all summer.[1]

381. PRACTISE EXERCISE. Is there need of repeating *the* at any point in the following sentences?

[1] After *all*, *the* is needed before *week*, *month*, *spring*, *autumn*, but not before *day*, *night*, *summer*, *winter*. This does not seem a reasonable distinction, but language is not always reasonable. The simple fact is that careful speakers do not say *all week*, and *all month*, though they do say *all day*, *all summer*, and *all winter*, as well as *all the day*, etc.

Careful speakers also say *enter school* and *enter college*, but not *enter grammar school*, or *enter high school*, or *enter university*. *Enter the grammar school* and *enter the high school* are the preferred forms.

1. The secretary and treasurer was recently installed in office. 2. The cashier and teller has a double office to perform. 3. The father and brother in this case is named John. 4. Mother and babe are asleep. 5. The first and last stanzas will be enough. 6. That was the first and last time I ever went. 7. The second and third examples are hard. 8. The North and South fought as one country against Spain. 9. The United States and Canada are two countries. 10. The cup and saucer was broken.

382. PRACTISE EXERCISE. Which of the following sentences need another *a* or *an?*

1. A soft and pretty cap it was. 2. A large and small man went together. 3. Did you ever see a sloop and schooner side by side? 4. There were a Frenchman and German in here yesterday. 5. A robin and catbird are very unlike in disposition. 6. A good speller and bad speller do not have an equal chance of keeping positions as stenographers. 7. A black and tan dog has a smooth coat. 8. A black and tan dog were chasing rabbits together. 9. A city and country mouse paid visits to each other. 10. He is both a scholar and gentleman.

383. Assuming and predicate adjectives. Adjectives usually stand before nouns, as in *my beautiful dog.* In using the name *my beautiful dog*, you assume that the dog is beautiful; you do not say so outright. Suppose now that your friend says, "But your dog *isn't* beautiful." Now the adjective stands in the predicate, to help express your friend's opinion of the dog.

You took it for granted that the quality of beauty was in your dog; he expressly asserted that it was not.

An **assuming adjective** usually stands before a noun, and takes a quality for granted. A **predicate adjective** usually stands after a link-verb (**307**), and is asserted concerning the subject.

384. Analysis Exercise. Select the assuming adjectives and the predicate adjectives.

1. Let your company be better than yourself. 2. The sluggard is wiser in his own conceit than seven men that can render a reason. 3. Conceit, which is natural in youth, is sure to be pruned. 4. A happy youth is the time of noble dreams. 5. An idle man is like a housekeeper who keeps an open door for any burglar. 6. A soft answer turneth away wrath, but grievous words stir up anger. 7. Wrath is cruel. 8. Faithful are the wounds of a friend. 9. A southerly wind and a cloudy sky proclaim it a hunting morning. 10. A brook trout is beautiful as a gem, and harder to catch than some distinctions in grammar.

385. The adjective produced. Note the word *happy*, in *The gift made the boy happy.* It seems to show a quality produced in the object by the action of the gift on the boy. *Happy* is a predicate adjective, but it also modifies the object. A **predicate adjective after an object** shows a

quality produced in the object, and may be called **the adjective produced.**

Compare **320.**

386. Analysis of whole sentences. In analyzing whole sentences containing adjectives we use the formula found in **327**, with slight changes. The new formula is as follows: State

1. The complete subject and the complete predicate.
2. The simple subject and its modifiers.
3. The verb.
4. The predicate noun or adjective.
5. The objects of the verb, and their modifiers, including the adjective produced.

If we take the sentence *A forgetful head is troublesome*, the analysis will run as follows:

1. The complete subject is *A forgetful head;* the complete predicate is *is troublesome.*
2. The simple subject is *head. Head* is modified by the adjectives *a* and *forgetful.*
3. The simple predicate is *is.*
4. The predicate adjective is *troublesome.*

387. Analysis Exercise. Analyze the following sentences.

1. Many cooks spoil the broth. 2. Tigers are large cats. 3. James called Henry his best friend. 4. Hope makes a man strong. 5. An honest man is God's noblest

work. 6. Experience keeps a dear school. 7. Evil words corrupt good manners. 8. April showers bring May flowers. 9. Every man's business is no man's business. 10. A little leak will sink a great ship. 11. Few men can receive advice. 12. Some boys refuse guidance. 13. That tree is a white pine. 14. The stars are suns. 15. The stars' distance is inconceivable. 16. The general made the young man a first lieutenant. 17. You make me happy.

CHAPTER VI

VERBAL ADJECTIVES

388. The verbal adjective in "ing." The verbal[1] in *ing* may be used either as a noun or as an adjective. We may say *Hunting is a sport*, or, *a hunting dog*.

This verbal may be used either as an assuming or as a predicate adjective. We may say *the hunting dog*, or *The dog is hunting*.

The predicate verbal adjective may take an object, as in *The dog is hunting rabbits*.

The assuming verbal adjective can take an object if we put the adjective after the noun, as in *The dog hunting rabbits is my dog*. Notice that *the dog hunting rabbits* is a name. *The dog hunting rabbits* is a phrase (**186**). *The dog hunting rabbits* makes no statement, but assumes the hunting.[2] In *the dog hunting rabbits*, *hunting* modifies *dog;* so does *hunting rabbits*.

[1] Verbal nouns and adjectives are called *verbals*, for short.

[2] Verbal adjectives are often called *participles*. A slangy boy, on hearing that only verbs make the speaker responsible, said: "I see. You can't be pinched for a participle."

Assuming verbal adjectives often become pure adjectives. When we speak of *a charming scene*, we do not stop to think that it means *a scene charming us.* And there is not much idea of action left when we speak of *a thinking man*, *a rising young man*, or *a man lacking in good sense.*

389. ANALYSIS EXERCISE. Tell of each verbal in *ing* whether it is a noun or an adjective.

1. A *rolling* stone gathers no moss. 2. *Rolling* up his bundle, the tramp started on. 3. *Rolling* is a name applied to a process in *iron-making.* 4. We are *rolling* along merrily. 5. *Eating* takes away the appetite. 6. *Eating* food takes away the appetite. 7. When the poet Horace spoke of an *eating* care, he meant destructive care, worry that eats into our hearts. 8. The prairie fire advanced swiftly, *eating* up everything in its course. 9. *Cutting* out well is better than *sewing* up well. 10. That *cutting* remark is *cutting* him to the heart. 11. *Flying* will some day be accomplished by man. 12. The yacht is *flying* a *flying*-jib. 13. I saw him *running.* 14. I saw his *running.* 15. She caught us *going.* 16. She objected to our *going.* 17. I approve of your *acting* as you do. 18. I hope you don't mind my *saying* so. 19. What's the matter with my *doing* that? 20. What is the objection to my *going?* 21. There was no chance of his *succeeding.* 22. His *saying* so shows that it probably was so. 23. Your *answering* that way reminds me of a story. 24. Your answer sets me to *thinking.* [Here *thinking* is a noun.] 25. I am *sending* you a book by this mail. 26. As we were *saying*, there is always a best way of *getting* a lesson.

390. People are sometimes puzzled whether to say *me* or *my*, *you* or *your*, *him* or *his* before the verbal in *ing*. Shall we say *What's wrong with me doing that?* or *What's wrong with my doing that?* Shall we use the adjective, or the noun? *Doing* is an adjective in *me doing;* it is a noun in *my doing*.

If we stop to think, our own common sense will always answer this question. If we are thinking *of the person in action*, then we should say *me*, or *him*, or *you*. If we are thinking *of the action itself*, then we should say *my*, or *your*, or *his*.

Study sentences 13 to 22 in **389**.

391. Practise Exercise. Each member of the class should repeat the following from memory.

What's wrong in my going? What's wrong in our going?

What's wrong in your going? What's wrong in their going?

What's wrong in his going? What's wrong in John's going?

What's wrong in her going? What's wrong in anyone's going?

392. The freed or absolute noun. Examine two sentences :

1. John, being sick, could not play ball.
2. John being sick, Will had to pitch for him.

In the first sentence the subject is *John*, and *being* modifies it. In the second sentence, the subject is *Will*, and the phrase *John being sick* tells the circumstances under which Will had to pitch for John. Notice the difference in punctuation between the two sentences.

The phrase *John being sick* is composed of a noun, a verbal adjective modifying it, and a predicate adjective after the verbal. The noun is said to be *freed* from the sentence, because it is neither subject nor object.

The **absolute or freed noun** is modified by a verbal adjective, but is neither a subject nor an object. Taken with its verbal adjective it usually shows the circumstances of some action.

393. The absolute noun is often an awkward construction. It is not good English to say *John sickening, Will had to pitch for him.* We say:

1. John was sick, and Will had to pitch for him; or,
2. Will had to pitch for John, because John was sick.

394. Nouns and pronouns should stand near the verbal adjectives that are meant to modify them. Otherwise the wrong noun may be modi-

fied. Study the following sentences and explain why those marked "wrong" fail to give the same meaning as those marked "right."

1. (Wrong) I counted seven meteors sitting on my back piazza.

(Right) Sitting on my back piazza, I counted seven meteors.

2. (Wrong) Coming up so early, the frost soon pinched the daffodils.

(Right) Coming up so early, the daffodils were soon pinched by the frost.

3. (Wrong) Wearing a helmet, the policeman mistook him for a fireman.

(Right) Wearing a helmet, he was mistaken by the policeman for a fireman.

4. (Wrong) Eating apples in my orchard I counted seven small boys.

(Right) I counted seven small boys eating apples in my orchard.

395. A verbal adjective must have a noun or pronoun to modify. Study the following sentences and show why some are wrong.

1. (Wrong) Being rainy, we stayed in and played dominoes.

(Right) The weather being rainy, we stayed in and played dominoes.

(Right) Since it was rainy, we stayed in and played dominoes.

2. (Wrong) Belonging to the senior class, his ideas were respected.

(Right) Belonging to the senior class, he had ideas that were respected.

(Right) Since he belonged to the senior class, his ideas were respected.

3. (Wrong) Fearing more trouble, it was decided to stop.

(Right) Fearing more trouble, we decided to stop.

(Right) We feared more trouble, and so decided to stop.

(Right) We decided to stop, for we feared more trouble.

(Right) As we feared more trouble, we decided to stop.

A very few verbal adjectives, chiefly *owing*, *considering*, and *judging*, may be used without a noun or pronoun to modify. We may say:

Owing to this trouble, it was decided to stop.
Considering everything, it seems best to go ahead.
Judging by appearances, that man is a tramp.

396. The past verbal adjective. The verbal adjective in *ing* is often called the "present" verbal adjective, because it is derived from a verb-form that shows present time. This verbal always represents a process as still going on.

There is another verbal adjective, called the past. In *a baked apple*, *baked* shows a process now finished. *The risen sun* means the sun already risen.

We have met the past verbal adjective in **67**, where we called it the past participle. Participle means part-taking, or partaking. Verbal adjectives are often called **participles**, because they partake of two natures: the verb and the adjective. Verbal nouns also partake of two natures, but are not called participles.

Sometimes the past participle has the same form as the past verb. *Baked* is an example. We can speak of *a baked apple*, or we can assert that *The cook baked the apple*. Some past participles are different from the past verb. Such are: *blown*, *broken*, *done*, *eaten*, *flown*, *frozen*, *given*, *gone*, *grown*, *known*, *lain*, *ridden*, *risen*, *seen*, *shaken*, *shown*, *stolen*, *taken*, *thrown*, *written*.

Past participles are not much used as assuming adjectives before nouns. Still we can say *a full-blown rose*, *a broken arm*, *a frozen finger*, *a given name*, *a gone goose* [slang], *a grown man*, *a known fact*, *the risen sun*, *a stolen gem*, *a written exercise*.

Past participles are oftener used as assuming adjectives after nouns, as in the phrases *a task begun*, *a duty done*, *a conflict ended*.

Pick out the participles, and the nouns they modify, in the italic phrases;

1. *Wisps of hair blown about her face* gave her an elfish look.
2. *That meal, eaten in silence,* was long remembered.
3. *Fresh cherries frozen in ice-cream* are delicious.
4. *The entertainment given by the students* was well attended.
5. We're tenting to-night on the old camp-ground, thinking of *days gone by.*
6. *Roses grown in a hothouse* are tender.
7. *A poem known by heart* is a precious possession.
8. *A large moth often seen in this country* is called the cecropia.
9. *The goods shown in the window* are all new.
10. *The instrument stolen from my locker* was a drawing pen.
11. *Funds taken from the treasury* must be replaced.
12. *The company, thrown into confusion,* soon broke up.
13. *Exercises written in pencil* must be copied in ink.

397. The past participle modifying an object is often used with *has* or *have.* We say *I have my house finished. House* is the object of *have. Finished* modifies *house.* In like fashion we can say :

1. He has his work done.
2. They have the field plowed.
3. Cook has the apples baked.
4. I have my composition written.

In such cases we think of *having* the work, the field, the apples, the composition, all in a finished condition. But suppose we are think-

ing of the act of getting the object finished. When we think chiefly of the act, we turn the sentences around, and say:

1. He has done his work.
2. They have plowed the field.
3. Cook has baked the apples.
4. I have written my composition.

In these cases we hardly remember that the participle is an adjective at all. We think of it as a part of the verb. *Have* loses its idea of owning, and merely asserts that something has already been done. The participle tells what that something is.

It would be absurd to say:

1. I have *my dog lost.*
2. I have *my dog given away.*

But we can say:

1. *I have lost* my dog.
2. *I have given away* my dog.

398. The past participle is very often a predicate adjective.

1. My dog is lost.
2. My composition is finished.
3. The apples are baked.
4. The winter is gone.
5. The sun is risen.

These sentences are all good English. But such a one as *The sun is risen* does not always seem strong enough to us. We like to think of things as doing something. So we have fallen into a way of saying *The sun has risen.*

399. While we are speaking of participles used in the predicate, we must notice another interesting difference in meaning. Compare two sentences:

1. The cook was baking the apple.
2. The apple was baked by the cook.

We see that *baking* and *baked* are both predicate adjectives after *was.* But *baking* takes an object, *apple.* It is therefore called an *active* participle. *Baked* represents the apple as acted on, and is called a *passive* participle. The cook acted. The apple lay passive in the cook's hands while it was washed and placed in the oven; and there it again lay passive, being made brown and wrinkled and sugary.

We may think of *was baked* as a whole verb, if we wish. Then we call it a **passive verb-phrase**, or **passive group-verb.**

The passive participles are merely the past participles of transitive verbs (**308**).

400. Intransitive verbs, like *rise*, *go*, *lie*, have present participles like *rising*, *going*, *lying*, and past participles like *risen*, *gone*, *lain*. But none of these are active or passive.

1. The moon is *rising;* some stars have *risen*.
2. My friend has *gone*, and I am *going*.
3. The book is *lying* where it has *lain* all day.

The link-verb *is* has the link-participles *being* and *been*.

1. The apple *is being* baked.
2. The apple *was being* baked.
3. The apple *has been* baked.

CHAPTER VII

ADVERBS

401. **Adverbs** are words that modify verbs, adjectives, or other adverbs.

402. **Adverbs of time, place, manner, degree.** Consider the sentence: *Bring that dish here, now, carefully.* The verb is *bring.* It is modified by *here*, which tells the place of bringing; and by *now*, which tells the time of bringing; and by *carefully*, which tells the manner of bringing. *Here*, *now*, and *carefully* tell where, when, and how the dish is to be brought. *Here*, *now*, and *carefully* are called adverbs. *Here* is an adverb of place; *now* an adverb of time; *carefully* an adverb of manner.

Consider also this sentence: *Bring that very full dish most carefully.* Note the adverbs *very* and *most.* They show how full, how carefully. They show the desired *degree* of fulness and care. *Very* modifies *full*, and *most* modifies *carefully.* But *full* is an adjective, and *carefully* is an adverb. We see then that an ad-

verb of *degree* can modify an adjective or an adverb.

Adverbs of **time** show **when**; adverbs of **place** show **where**; adverbs of **manner** show **how**.

Adverbs of **degree** are attached to verbs, adjectives, or adverbs to show **how much**, or to what extent.

403. Mood-adverbs. Consider the sentence: *Bring the dish with care, for perhaps it will spill.* The adverb is *perhaps*. But it does not show when, where, or how. It shows the speaker's uncertain mood of mind. He does not know whether the dish will spill or not, but he thinks it may. **Mood-adverbs** show the speaker's attitude of mind toward his own assertion. The chief mood-adverbs are *perhaps*, *possibly*, *probably*, *surely*, *certainly*.

A few adverbs sometimes show manner or degree, sometimes mood. In *Fido wags his tail sadly*, *sadly* describes the manner of Fido's wagging. But in *Fido is sadly lacking in good sense*, *sadly* has two uses. First it shows the degree of the adjective *lacking*. Then it shows the speaker's mood. Fido's lack of good sense makes the speaker sad.

Mood-adverbs usually seem attached to verbs

or to predicate adjectives, but they modify the entire statement. They often begin or end the sentence rather than accompany the verb (**221**).

404. Nouns as adverbs. Nouns are sometimes used as adverbs, to show when, how long, or how far.

1. He studies, *evenings*.
2. He works all *day*.
3. He staid an *hour*.
4. He walked a *mile*.

But the word *place* is **not** used as an adverb by careful speakers.

Let us go some place is vulgar English for *Let us go somewhere*.

It must be some place else is vulgar English for *It must be somewhere else*.

405. Practise Exercise. Each member of the class should repeat the following sentences, supplying the adverb *somewhere*.

1. Let's go —— else. 2. The book isn't here; it must be —— else. 3. I wish I were —— else. 4. In pleasant weather I often feel like playing truant; I want to go anywhere; I get tired of school and want to be —— else. 5. Look in every place; you will find it ——.

406. Other classifications. *Here*, *there*, *thither* may be called demonstrative adverbs, as well as time-adverbs. *Once*, *twice*, *thrice*, etc., are numeral adverbs.

407. Caution. Many adverbs end in *ly*, as *swiftly*. But some adjectives end in *ly*. Such are those in *lovely flower*, *heavenly music*, *masterly speech*, *friendly Indians*. We cannot say *She talked lovely*. We have to say, *She talked in a lovely manner*.

408. Analysis Exercise. Select the adverbs.

1. Suddenly there was a pause in the music. 2. The crow immediately flew away. 3. Presently a nuthatch began to chirp from the side of a tree. 4. The boat was soon lost sight of. 5. In an incredibly short time the game was won. 6. Pull hard, my sailor lads! 7. Do the work right. 8. Deal rightly with all men. 9. He came noisily and rudely into the recitation room. 10. Brown always spoke considerately of other people. 11. She wears her hat jauntily. 12. The excuse was painfully insufficient. 13. Good sense is curiously lacking in some minds. 14. The truants bitterly rued the day. 15. The[1] farther we went, the more the sound of the herd-bells lured us on. 16. The teacher was mightily pleased. 17. The enterprise was immensely successful. 18. Silently the stars blossomed in heaven. 19. One boy asked the question sharply, and the other answered it roughly. 20. Two silly boys sat selfishly whispering, at the expense of those who were trying hard to study. 21. School is extremely like life; indeed, it is life. 22. Those who act considerately in school will be good

[1] *The* is here used as an adverb of degree, modifying the adverb *farther*.

members of the community. 23. Nearly all criminals have had a little schooling. 24. A kindly man speaks kindly. 25. That was a particularly nice piece which we sang last. 26. There are strictly fresh eggs, rather fresh eggs, somewhat fresh eggs, fresh eggs, and eggs. 27. The king of France marched down again. 28. Look up and not down; look forward and not back; look out and not in; and lend a hand. 29. A well man works well. 30. An ill man labors ill. 31. A good man does well. 32. A bad man prays ill. 33. The milk-pail is quite full; it will not hold another drop. 34. Probably the greatest genius of that day was Julius Cæsar. 35. I shall probably come. 36. Perhaps it will rain. 37. Possibly there have been greater men than Washington; there have certainly been few nobler ones. 38. Presumably there is a dictionary to be had. 39. Conceivably there are other inhabited worlds. 40. There might perhaps have been some way out of the trouble; but unfortunately we did not know it. 41. She is really nice; she is a real lady; she is very nice. 42. This apple is really good; it is very good.

409. Adverbs with link-verbs. The **pure link-verb** is *is* (**307**). *Seems*, *appears*, *feels*, *looks*, *sounds* are called **half link-verbs.**

The pure link-verb may be followed by adverbs of time, place, or mood, as in *He is certainly here now.* Whether *here* and *now* modify the link-verb, complete the link-verb, or modify the subject is merely a matter of words. To say *He is here* is to give a quality of *he*, just as if you said *He is present.* There can be no objec-

tion to saying that after *is* an adverb of place or time modifies the subject like a predicate adjective.

The pure link-verb states no action, and cannot be used with adverbs that imply action. *Nicely* implies an action. We may say *The patient is doing nicely.* It is bad English to say that a person *is nicely.* When asked how a person *is*, we answer *Well*, or else *Doing nicely.* The adjective *well* means in *good health.*

The half link-verbs do not usually state action, but they are often followed by the adverbs *well* and *badly*, as we shall now see.

410. The link-verb *feels* should not often be followed by the adjectives *good* and *bad.* It is correct to say *The fire feels good to-day*, or *Your cold hand feels good on my hot forehead.* But

I feel good means *I feel righteous.*
I feel bad means *I feel wicked.*

We almost never care to say that we feel righteous or wicked. In ordinary talk, then, we should say *feel well* and *feel badly.* For example :

1. Are you feeling well to-day?
2. Somehow I don't feel very well this morning.

3. He was feeling badly, and I sent him home to rest.
4. Don't feel badly over your composition.
5. It made me feel badly to hear such news.

411. The adverbs *well* and *badly* are occasionally used with *looks*. Study the following:

1. She looks *sweet*. ("Looks *sweetly*" would mean "is gazing sweetly.")
2. The crops are looking *fine*. (But "are looking *finely*" is permitted.)
3. Harry is looking *well* this summer. He is brown and rosy.
4. Harry looks *well* this evening in that black suit.
5. The sky looks *bad* to-day.
6. That prisoner looks *bad*. He has a bad face.
7. That other prisoner looks *badly*. Confinement has not agreed with him.
8. It looks *bad* when a young fellow always wants to borrow.
9. Sally looks *nice* in her pink gingham.
10. How *beautiful* your flowers are looking! They are doing beautifully.

412. After the link-verb *sounds* we often find *well* or *badly*. Study the following:

1. That soft music sounds *good* to my ear.
2. It sounds *good* to hear his voice again.
3. Your sentence sounds *well*.
4. It does not sound *well* to find so much fault.
5. They say he gambles. That sounds *bad*.
6. Your sentence sounds *badly*.

413. PRACTISE EXERCISE. Supply *good* or *well* according to need in the following sentences:

1. Did you sleep ——? 2. Doesn't this cool air make your forehead feel ——? 3. Doesn't this fresh air always make you feel ——? 4. Are you feeling —— to-day? 5. The pie looks ——. 6. The room looks ——. 7. The pastry tastes ——. 8. The doughnuts smell ——. 9. The boy seems —— at heart. 10. The child plays heartily; he seems ——.

414. PRACTISE EXERCISE. Supply *nice* or *nicely* according as the blanks require adjective or adverb.

1. Is my boy doing —— at school? 2. The fire is blazing —— now. 3. How —— your sweet-peas are doing! 4. How —— they look! 5. She always selects tints so ——! 6. This package has been done up ——. 7. The baby is tucked up —— and warm. 8. The boat keeps —— and dry. 9. His distinctions are much too ——. 10. His distinctions are much too —— made. 11. How is the patient? Very well, thank you; he's doing ——.

415. PRACTISE EXERCISE. Insert *bad* or *badly* according to the requirements of grammar.

1. That was done ——. 2. Poor Rover is looking ——. 3. That tramp means mischief. He looks ——. 4. The pippins are keeping —— this winter. 5. The doctor comes twice a day to see the orphan boy. He was very sick yesterday, and is —— in need of friends. 6. The governor is —— spoken of. 7. He was hurt ——.

416. PRACTISE EXERCISE. Insert *pretty* or *prettily* according to the requirements of grammar.

1. How —— she did that! 2. Our canary sings —— and looks very ——. 3. Come now, behave ——. 4. See how —— that problem works out. 5. The skirt is trimmed ——.

417. PRACTISE EXERCISE. Insert *awful* or *awfully* according to the requirements of grammar.[1]

1. The teacher is sometimes —— nice. 2. This ice-cream is —— good. 3. She's —— clever. 4. He's —— successful as a business man. 5. It's —— likely to rain. 6. What an —— little piece of candy! 7. I'm —— late. 8. It's —— good of you. 9. I'm —— sorry. 10. My head aches —— badly.[2]

418. **Position of adverbs.** Usually an adverb can stand either before or after the verb: *He soon came. He came soon.* Often it stands before the subject, as *Soon he came.*

When an adverb modifies a verbal noun, it usually sounds best before the sign *to* or after

[1] Note however that there are other and better words than *awfully* — words like *very, extremely, exceedingly, immensely.*

[2] Here two adverbs in *ly* sound harsh, but the grammar is correct.

the verbal itself, as *soon to come* or *to come soon*. *To soon come* does not sound so well.

An adverb may modify a whole phrase or clause. In *I certainly think so*, *certainly* modifies *think so*. In *I don't think so*, *not* modifies *do think so*. *I don't think so* means exactly the same as *I think not*.[1]

Only often modifies a clause, as in *If only I could get started, I should succeed*. But when *only* is meant to modify a word, it should stand directly before that word. Instead of *I only ate one egg*, a careful speaker would say *I ate only one egg*.[2]

419. PRACTISE EXERCISE. Insert *only* before the word which seems to you to need modification most.

1. I thought I would take the book, not keep it. 2. I thought I would take one book. 3. They are happy who are content. 4. I meant it in fun. 5. We found that we had three forks. 6. If[3] she would scold me I should feel easier. 7. If[3] we had known, we should have done so

[1] **To the Teacher**. *I think not* is a pleasant variant of *I don't think so*, and students should be taught to use it for variety.

[2] *Only* is occasionally a pure adjective, as in *an only son*. In *She spoke to Harry only*, *only* is more like an adjective than an adverb.

[3] Here an entire clause needs modification, and *only* should stand directly after *if*.

differently! 8. I know not where His islands lift their fronded palms in air; I know I cannot drift beyond His love and care. 9. They who work may eat. 10. Give me three grains of corn, mother; three grains of corn. It will keep the little life I have till the coming of the morn. 11. This advice is for you and him. 12. When Shakspere's Cassius said of Rome that there was in it but "one only man," he meant what we should call "—— one man." 13. I said that; I did not write it. 14. I said that, and nothing else. 15. I want a bicycle to make me supremely happy.

420. PRACTISE EXERCISE. Insert *not* where it seems to you most needed.

1. I went to find fault but to learn something. 2. He answered a word. 3. I said that it wasn't so, but that I thought it wasn't so. 4. We had what could be called a walking tour but something like a picnic. 5. All the foolish people are dead. 6. All that glitters is gold. 7. Every man knows enough to hold his tongue. 8. All people are two-faced. 9. All men are liars. 10. Every one that begins holds out. 11. I asked for all the books but for one. 12. I'm afraid that all the guests will come. 13. I hope that all the party will be disappointed.

421. PRACTISE EXERCISE. Insert the adverb *clearly* in the best place, so as to modify the verbal nouns.

1. To understand this problem, one must understand what precedes. 2. He seems to grasp the problem. 3. It is hard to describe anything. 4. To define a word is good practise. 5. Give him to understand what the trouble is.

CHAPTER VIII

PREPOSITIONS

422. Note the little adverbs in the following sentences:

1. The army marched *by*.
2. The swallow flew *over*.
3. The child fell *off*.
4. The teacher walked *in*.

By, *over*, *off*, and *in* are adverbs, telling where. But they are not very full in sense. We make them completer by adding nouns, thus:

1. The army marched *by the hill*.
2. The swallow flew *over the grove*.
3. The child fell *off the pier*.
4. The teacher walked *into* the room. [*In* changes to *into*.]

When an adverb is completed by a noun it is called a preposition, or word "placed before" a noun. It then shows a relation between two things, as, the army and the hill, the swallow and the grove, the child and the pier, the teacher and the room.

The phrase which it begins will usually keep

its adverbial force, telling where, when, or how something is done. *By the hill*, *over the grove*, *off the pier*, *into the room* are used above like adverbs, telling where the army marched, the swallow flew, the child fell, the teacher came.

But such phrases may sometimes be used like adjectives:

1. The army *by the hill* is ours.
2. The sky *over the grove* is cloudy.
3. The teacher *in this room* is the English teacher.
4. The book *on the table* is mine.

The book on the table is a smoother phrase than *the tabled book; tabled* is a clumsy adjective. Prepositions help us out when we fail to find a convenient adverb or adjective.

A **preposition** is a relation-word whose meaning is completed by a noun or pronoun, in a phrase that usually equals an adverb, but sometimes equals an adjective.

423. Adverbs, you remember, show when, where, how, or how much. Adverbial prepositional phrases express all these ideas, and some others besides. *By*, *from*, and *through* usually show place. But they can show a *cause*, thus:

1. The battle was lost *by reason of carelessness*.
2. The battle was lost *from carelessness*.
3. The battle was lost *through carelessness*.

424. Nowadays the preposition usually stands before its noun or pronoun, but not always. We can say :

1. This is the place which you went *to*.
2. A preposition is not a bad word to end a sentence *with*.

Originally it stood before the verb. So we got compound verbs like *overdo*, *undergo*, *undertake*. These verbs can take direct objects :

1. The hero St. George overcame *the dragon*.
2. The modern soldier undergoes *an operation*.

425. Analysis Exercise. Tell what each prepositional phrase modifies.

1. The child is playing *about the house*. 2. The collar *about that dog's neck* has "Bruno" engraved *on it*. 3. The stars *above us* seem like candles, but are suns. 4. The stars are shining *above us*. 5. The king *after Cromwell* was Charles the Second. 6. Jill came tumbling *after Jack*. 7. Tom Sawyer leaned lazily *against the fence*. 8. The docks *along the river* are filled with shipping. 9. Let us walk *along the bank*. 10. Fair youth *beneath the trees*, thou canst not leave thy song. 11. Safe *below deck*, we laughed at the storm. 12. *Below deck*, we laughed at the storm. 13. *Beside the brook* stands an old mill. 14. The old mill *beside the brook* is no longer used. 15. The book is *on the table*.[1]

[1] *On the table* modifies *book* like a predicate adjective (**383**). It may be called a predicate adjective phrase.

426. For convenience we give the name **object** to the noun or pronoun that completes any preposition. In the sentence *I came over the river*, *river* is called the object of *over*.

Careful speakers use **object-pronouns after prepositions**, as, *with him and me* (not *with him and I*).

427. PRACTISE EXERCISE. Insert *me* or *I*, according to the construction, in the following:

1. They were speaking of you and ——. 2. Come along with father and ——. 3. Father has given a horse to my brother and ——. 4. Is there any mail for him and ——? 5. She came after her and ——. 6. I suppose you've studied farther than I,[1] and have got beyond ——. 7. That girl will soon stand above you and —— in the class. 8. Hold the umbrella over both you and ——, if you please. 9. It was a great joke on them and ——. 10. My brother said, "Streams of water ran off the eaves down on Charlie and ——."

428. PRACTISE EXERCISE. Insert *who* or *whom* according to the construction.[2]

1. For —— is it? 2. —— is it for? 3. At —— is it aimed? 4. —— is it aimed at? 5. With —— did

[1] *Than* is not a preposition, except in the expression *than whom* (**448**).

[2] The use of *who* in such sentences as 2 and 4 is so general that we may not call it a vulgarism. But in writing we should use the strictly grammatical form.

you go? 6. —— did you go with? 7. By —— were you sent? 8. —— were you sent by? 9. —— are you speaking to? 10. To —— are you speaking? 11. Over —— did you hold the umbrella? 12. —— did you hold the umbrella over? 13. —— was it that you went with? 14. For —— are you asking? 15. —— is it you are asking for? 16. —— was that —— you mentioned? 17. —— did you say you saw? 18. After —— were you hunting? 19. —— were you hunting after? 20. On —— did the punishment fall? 21. —— did the punishment fall on?

429. The chief prepositions. The chief prepositions are:

about, above, after, against, along, among, around, at, before, behind, below, beneath, beside, by, concerning, during, for, from, in, into, of, off, on, onto, through, under, within, without.

The following words are occasionally used with prepositional force: *because* (in *because of*), *but* (= *except*), *like* (in *act like him*, etc.), *than* (in *than whom*).

430. After. *After* nearly always requires an object; it is a true preposition. *Afterward* is the corresponding adverb.

Each member of the class should repeat the following:

We had dinner, and played games afterward.

431. Around. *Around* is always a preposition of place. It is not good English to say *somewhere around seven o'clock*, for *somewhere about seven o'clock*.

432. At. *At* refers to a point. To be *in* London means to be within the city. A person who is in London is of course at London. But *at* London refers to being at a given point on the map.

At denotes not merely a point, but a point of rest. *He is at home* is correct. *He is to home* is wrong. *To* implies motion.

People often omit *at* wrongly.[1] It is bad English to say *He is home* for *He is at home*. *He is home* is good English only when you mean *He has got home*.

433. Practise Exercise. Insert the proper phrase, *home* or *at home*, in the blanks.

1. I was staying ——. 2. Shall you stay —— this summer? 3. Why did your brother stay —— this morning? 4. Shall you be —— this evening? 5. Are you going directly ——? 6. To stay —— is best.

[1] **To the Teacher.** No exercise is set for correcting the superfluous use of *at* after *is*. But many a pupil actually thinks such a use right, and needs constant correction.

7. Stay —— and take care of yourself, to-morrow. 8. Stay —— and news will find you. 9. Bridget is living —— now.

434. Because of. *Because* is not usually a preposition. But it is one in the phrase *because of*. This is merely a quick pronunciation of *by cause of*.

435. Beside, besides. *Beside* denotes place; *besides* denotes addition, as *Two besides me sat beside the sick man.* When people use *besides*, they generally use it correctly. The trouble is that they sometimes use *beside* instead of *besides*.

Each member of the class should repeat:

Two besides me	Two besides her
Two besides you	Two besides us
Two besides him	Two besides them

436. Between. Fastidious speakers never use *between* except when speaking of two objects, and two only. In such a sentence as *Divide the apple among the three* they do not admit *between* for *among*. There is however no serious objection to saying *between three*, though you could not say *between the crowd*.

Between requires at least two objects. Say *between mouthfuls*, not *between every mouthful.*

437. But. *But* is usually a conjunction. When *but* means *except*, it is a preposition, and takes an object-pronoun, as in *All but him had fled.*

Each member of the class should repeat:

All but me were there. All but us were there.
All but him were there. All but them were there.

438. For. *For* with its object often means the same as the indirect object (**319**).

Remember that there is a conjunction *for* (**459**, **496** c).

439. From. After *different*, the proper preposition is *from.* The word *than* is not a preposition except in the expression *than whom.* We say *better than I, different from me.*

440. PRACTISE EXERCISE. Insert *from* wherever it seems needed in a blank.

1. This fruit is larger than that, and different —— it. 2. This fruit is larger than and different —— that. 3. The German is taller than the Italian, and very different —— him. 4. The grizzly fights better than some bears when aroused, but none is naturally lazier

than he; he is not different —— them all in this respect. 5. My brother is very different in most respects, particularly in his tastes, —— the rest of the family.

441. Into. Consider three sentences:

1. Go *in*, Fido. [*In*, adverb.]
2. Fido is *in* the water. [*In*, preposition.]
3. Go *into* the water, Fido. [*Into*, preposition.]

In as a preposition does not often imply motion toward. It is not very good English to say *Go in the house.*

442. Practise Exercise. Insert *in* or *into* as *place where* or *place into which* is meant.

1. Come —— the garden, Maud. 2. Come —— the house. 3. I went —— the house for a moment. 4. The fish swims —— the water. 5. A boy often falls —— the water. 6. Are you going —— town to-day? I'm going in by the express. 7. Harold goes in for chess; he has gone deep —— the subject; in fact, he's —— rather too deep for most of us. 8. The teacher went —— the building just now. 9. Cut the apple —— two; cut it —— two pieces; there, now it's —— halves. 10. —— a shut mouth flies cannot fly.

443. Like. *Like* is often an adjective with prepositional force, as in *A man like him would tell the truth.*

At other times we may call *like* a preposition, as in *Act like him.* *Like him* is an adverbial phrase.

We have already been advised not to say *Do like he does* (**178**) for *Do as he does.*[1]

444. Of. *Of* with a noun often equals the genitive noun; *of John* may mean *John's*. This fact will be discussed later.

Of with a pronoun usually equals an adverb, as in *We spoke of them.* Very rarely it equals a possessive adjective. *The father of us* equals *our father.*

Of with a noun often equals an adjective of *material.* *A crown of gold* equals *a golden crown.*

Many adjective phrases with *of* mean *forming a part of*, as *the chimney of the house*, *several of the apples.*

Of sometimes serves to strengthen an appositive, as in *the town of Boston.* *This dog of mine* merely means *this dog*, *mine.*

445. Off. The preposition *of* should not be used after the preposition *off*. There are few commoner mistakes than *off of.*

[1] **To the Teacher.** The history of this word, from A.S. *lic* (a body), with its cognates in German *leich* and *gleich*, is extremely interesting, and explains perfectly its present anomalous status. But it is impossible to make the case clear to a young student, and our energy may best be expended on such exercises as **178.**

Each member of the class should repeat the following expressions:

Off the roof, off the pier, off my book, off the ground, off the tree, a leaf off the tree, a flower off a bush, a petal off a rose, a player off the first base, a piece off a stick.

446. On, upon, up on. The preposition *upon* means about the same as the preposition *on*, and implies either rest or motion. When we wish to give the two ideas *up* and *on*, we write the words separately, as *Go up on the roof.*

447. On to, onto. In *On to Richmond! on* is the adverb. *Onto* is a preposition. Formerly, careful persons never wrote *on* and *to* as one solid word, but *onto* seems now to have come into good use.

448. Than. *Than* is used as a preposition in only one phrase: *than whom.*

449. PRACTISE EXERCISE. Insert an appropriate pronoun in each blank.

1. None was more brave than ——. 2. None was so brave as ——. 3. None was as brave as ——. 4. Few are so generous as ——. 5. No man is better qualified for the work than ——. 6. Napoleon, than —— no man of his time was a greater general, was cruel.

450. Prepositions after "want." It is bad English to say *I want up*, *I want out*, for *I want to get up*, *I want to get out*. Always supply the verbal noun. The mistake is made in Scotland and in the Middle West of our own country.

451. PRACTISE EXERCISE. Below are fifty prepositional phrases having the force of adverbs. Use each in a sentence.

Above all, all in all, at a loss, at all events, at any rate, at best, at heart, at fault, at hand, at most, at one, at random, at that, at the most, at times, by heart, by no means, by the bye, for a while, for all that, for instance, for long, for lost, for that matter, for the most part, for the present, for the time, from time to time, in a word, in brief, in general, in fact, in full, in other words, in part, in particular, in short, in the main, in vain, in view, more and more, no doubt, none the less, on the contrary, on the one hand, on the other hand, on the whole, once for all, over and above, under the circumstances.

CHAPTER IX

CONJUNCTIONS

452. **Conjunctions** are words whose chief office is to connect clauses or sentences.

453. **Independent conjunctions.** A pure or independent conjunction, like *and*, does nothing but connect. (*And* can connect words, or phrases, or clauses, or sentences.) There are about a dozen pure conjunctions — fourteen, as we shall reckon them. These divide into four groups: the *and* group, the *but* group, the *so* group, and the *either* group.

The **and** group: and, also, moreover, besides.
The **but** group: but, yet, still, nevertheless.
The **so** group: so, therefore, consequently.
The **either** group: either, or; neither, nor.

Independent conjunctions join things that are spoken of as equally important:

1. Blue *and* green are both colors.
2. *Either* this book *or* that will do.

All independent conjunctions (except the *either* group) may connect sentences. We saw

this in our study of what a sentence is (**197–230**). A statement beginning with an independent conjunction may stand as a sentence.

1. It rained. *And*, what was worse, it blew.
2. It rained. *Also* it blew.
3. It rained. *Moreover* it blew.
4. It rained. *Besides*, it blew.
5. It rained. *But* the rain did not prevent our trip.
6. It rained. *Yet* the rain did not prevent our trip.
7. It rained. *Nevertheless* we went.
8. It rained. *So* we gave up the trip.
9. It rained. *Therefore* we decided to wait.
10. It rained. *Consequently* we deferred the trip.

454. We must not forget to insert a comma or a period before *and*, *but*, *so*, and *or*, when these words begin statements.

A semicolon means about the same as a period (**290**). Review sections **284** to **295**.

455. Correct use of or and nor. *Either — or*, *neither — nor* are used in pairs. *Or* is used for *nor* when *not* or *never* precedes.

456. PRACTISE EXERCISE. Supply *or* or *nor* according to the construction.

1. Neither Monday, Tuesday, —— Wednesday was pleasant. 2. I could not like the first, the second, —— the third. 3. There wasn't a bush —— a tree for miles around. 4. They did not say that there wasn't a bush

—— a tree for miles around. 5. I couldn't find the hammer, —— the nails, —— the saw. 6. He never drinks tea —— coffee.

457. Correct position of either and neither. In using *either — or* care should be taken to connect nouns with nouns, verbs with verbs, etc. *Either* should be placed directly before the word or phrase which is to be contrasted with another. The same principle holds in the case of *neither*.

458. Practise Exercise. Insert the conjunctions *either* and *neither* correctly.

1. John went, nor Henry. 2. He ate fish, flesh, nor fowl. 3. I see a floating barrel or a man in the water. 4. He will win first place or second. 5. He sees a partridge or a red squirrel. 6. He will go nor send. 7. He hopes to win or else to fail honorably.

459. Dependent conjunctions. Dependent conjunctions are such words as *if* and *because*. They do not connect sentences. They connect two clauses within a sentence. When a dependent conjunction begins a sentence, we know there are to be two clauses, the first depending on the second.

The chief dependent conjunctions have already been treated in sections **231** to **245**. It

was there shown that they turn any statement into a mere part of a sentence.

The dependent conjunctions may be arranged in seven groups, as partly shown in section **232**. These may be called the *where* group, the *when* group, the *because* group, the *if* group, the *although* group, the *so that* group, and the *whether* group.

1. The *where* group: where, wherever, wherein.
2. The *when* group: when, whenever, while, before, after, since, until, just as, as soon as, as long as.
3. The *because* group: because, for, as, since, inasmuch as, as long as.
4. The *if* group: if, unless, provided, provided that, except.
5. The *although* group: although, though, even if, granting.
6. The *so that* group: so that, in order that, that.
7. The *whether* group: whether, if.

Dependent clauses are always parts of sentences, and sometimes we use them as nouns, adjectives, or adverbs.

460. Object clauses. *That*, *whether*, *if*, *when*, and *where* may begin clauses that are used as objects:

1. I know *that it is so.*
2. I think *that it is so.*
3. He says *that it is so.*
4. He asked *whether it was so.*

5. He asked *if it was so.*
6. He asked *when we went.*
7. He knows *where we went.*
8. I don't doubt *that it is so.*[1]

Noun-clauses are usually objects of verbs of asking, telling, or thinking. Noun-clauses after verbs that ask are called indirect questions. Indirect questions begin with *whether*, *if*, *when*, *where*, *who*, *which*, or *what* (**366**). Noun-clauses after verbs of telling or thinking are indirect statements.

461. Adjective-clauses. *Where* and *wherein* may begin clauses that modify nouns. Compare **367.**

1. I remember the house *where I was born.*
2. This is the book *wherein the quotation was found.*

462. Adverb-clauses. Nearly all dependent conjunctions can begin clauses that are adverbial.

1. *Where love is strong*, faults seem few.
2. The soldier fell *where he stood.*

In two sentences like

The soldier died *because of his bravery,*
The soldier died *because he was brave,*

[1] Avoid saying *I don't doubt but what. But what* means *except what* (**437**). Say *I don't doubt but that*, or *I don't doubt that.*

the thought is exactly the same. *Because of bravery* is an adverbial phrase (**434**). We do not usually speak of *because* as an adverb, for it is meaningless by itself. *The soldier died because* is not a complete statement. We usually keep the name adverb for words that are complete enough to answer the questions where? when? how? or how much? We call *because* sometimes a preposition, sometimes a conjunction. But we may say that phrases and clauses showing *why* are adverbial.

463. Adverbial clauses are **more** or **less** adverbial. The examples given in section **462** are very adverbial. But often it is not easy to see any true adverbial force in a dependent clause. A statement beginning with *where* or *while*, for example, may seem almost like a new sentence:

1. We finally reached the river, *where* we staid till evening.
2. This rose is white, *while* that is yellow.

In spite of a time-honored custom, it is hardly necessary to maintain that clauses of purpose, result, cause, condition, and concession are adverbial. They are statements, though dependent, and do not often seem attached to any one word of the main clause.

464. The Where group. Clauses beginning with *where*, *wherever*, and *wherein* usually show the *place* of the main statement.

465. The When group. *When*, *while*, *before*, *after*, *since*, *until*, *just as*, *as soon as*, *as long as* usually show the *time* of the main statement. *Before* and *after* may be prepositions of time or place, or conjunctions of time:

1. *Before the rain* the sky grew dark. [Preposition of time.]
2. The grain bent *before the rain*. [Preposition of place.]
3. Before the rain came, the sky grew dark. [Conjunction of time.]

466. The Because group. *Because*, *for*, *as*, *since*, *inasmuch as*, *as long as* may begin clauses that show the *cause* of the main statement. *Since* and *as long as* usually show time. But time and place are often causes.

1. An hour has passed *since you came*. [Time.]
2. I feel better *since you have come*. [Time and cause.]
3. *Since the day is fair*, I shall go for a walk. [Cause.]
4. I will stay *as long as you wish*. [Time.]
5. *As long as you have come*, I can be spared. [Cause.]

467. The If group. Dependent clauses begun by *if*, *unless*, *provided*, *provided that* are called *conditional* clauses.

1. *If it rains*, we shall stay at home.
2. *If it rained yesterday*, he probably staid at home.
3. *If it were raining now*, we should be sorry.
4. *If the shoe fits*, put it on.

In such sentences the main clause is called the conclusion.

A **conditional sentence** consists of a condition and a conclusion.

468. The Although group. *Although*, *though*, *even if*, *granting* begin dependent statements *in spite of which* the main statement is made.

1. We shall go, *though it may rain pitchforks.*
2. It is hot, *although there is a breeze.*
3. It would be worth while to do right, *even if it did not pay.*
4. *Granting that it will rain pitchforks*, yet we shall go.

These conjunctions are sometimes called the granting or conceding conjunctions. They make a concession. They yield a point.

469. The So That group. *So* meaning *therefore* is an independent conjunction (**217**, **453**).

So that, *in order that*, and *that* may begin dependent clauses showing the purpose of the main statement, or its result.

1. We went early *so that we might get good seats.* [Purpose.]

2. We went early, *so that we did get good seats.* [Result.]

3. We went so early *that we might get good seats.* [Purpose.]

4. We went so early *that we did get good seats.* [Result.]

In order that shows only purpose. The difference between purpose-clauses and result-clauses is this: result-clauses show a result actually accomplished; purpose-clauses show a result aimed at, but not yet accomplished.

470. Interjections. Interjections have already been treated (**274**, **275**). They do not form a true element of the sentence, but are "thrown in," as the word *interjection* implies. The commonest of written interjections are *Oh! Ah! Alas! Pshaw!*

O is used with vocatives (**276**), and is not punctuated.

Oh! is an exclamation of surprise, and is nearly always followed by a comma or an exclamation point.

1. O thou invisible spirit of wine!
2. Oh! did you say spirits of wine?

CHAPTER X

SUMMARY OF SENTENCE ELEMENTS[1]

471. In trying to understand what is meant by "parts of speech" we have been analyzing sentences. We find that it is not always easy to do this to our satisfaction. A sentence is a thought, and it is not very easy to pull a thought to pieces. It is like pulling a live flower to pieces. You can do it, and name the parts, and clumsily put the flower together again; but you have taken the life out of it. When we talk of nouns and verbs and adjectives we are treating the sentence as if it were a machine, or a structure, or a dead thing. The process is useful, but we must never forget that it is "mechanical."

There are a great many ways in which we may look at a sentence. One of the commonest

[1] **To the Teacher.** While it is desirable that the entire book should be studied in the order of the chapters, this chapter should not be given unless there is plenty of time for Chapter XI and such practise exercises as **590–603**. Chapter XI should consume about two months of daily work. See **505**, note.

is to think of it as some sort of structure, or building. Some students think of it as a sort of picture, usually a "diagram" of straight lines, or circles. The living sentence is more like a string of little photographs on a ribbon-film. When the machine works, the photographs are flashed on a screen. They come so fast that you seem to see but one picture, with persons and things in motion. The present writer knew a boy who often thought of a sentence as a train of cars, with the verb for the coupler; and he once heard a grammarian speak of a sentence as a letter, and the vocative as the address on the envelope. All these figures of speech may be helpful to us in studying the sentence, and doubtless others will suggest themselves to the thoughtful student.

472. One of the truest ways of regarding a sentence is to think of it as bringing different things **into relation** with each other. Take a boy and a squirrel. See what a variety of relations they may bear to each other, and how variously each relation may be expressed.

One relation of boy and squirrel.

The boy captures the squirrel.
The boy is captor of the squirrel.

The boy is the squirrel's captor.
The boy is a squirrel-catcher.
The squirrel is caught by the boy.
The squirrel is the captive of the boy.
The squirrel is the boy's captive.
The squirrel is boy-captured.

Another relation of boy and squirrel.

The squirrel bites the boy.
The squirrel is a biter of the boy.
The squirrel is the boy's biter.
The squirrel is a boy-biter.
The boy is bit by the squirrel.
The boy is the victim of the squirrel's teeth.
The boy is squirrel-bitten.

473. Base-words and modifiers. Perhaps the commonest way of analyzing a sentence is to divide it into "base-words" and "modifiers."

It is clear that the single noun or pronoun that stands as subject is a base-word to which other words are attached. In *The lively boy easily caught a squirrel*, *boy* is certainly a base-word to which *the* and *lively* are attached to modify and increase the meaning of *boy*.

It is not so clear whether we are to regard the verb as a base-word or as a modifier. *Caught* changes our notion of *boy*, making the boy into a catcher. But *caught* is more than a modifier; it is an asserter. So we usually

regard verbs of action as base-words. In *easily caught the squirrel*, the base is *caught*, and it is modified by *easily* and *the squirrel*.

But suppose our sentence reads, *The boy is a squirrel-catcher*. The question arises whether *is* is a base-word. It is a very important word in one sense, for it asserts ; it makes the speaker responsible. But *boy* and *squirrel-catcher* are names of the same person. The really important fact of the sentence is that the boy gets a new name, the predicate noun *squirrel-catcher*. We may say that *squirrel-catcher* completes the verb and modifies the subject, while *is* asserts and links. For convenience, we regard the link-verb as a base-word, but we say that the completers of a link-verb modify the subject.

474. **The two base-words** of a sentence are the subject-noun and the verb, but the completers of a link-verb modify the subject.

475. **Modifiers of the subject.** The various modifiers of the subject are as follows :

1. Assuming adjectives and verbal adjectives (**383, 388, 396–398**).
2. Adjective phrases (**422**).
3. Adjective clauses (**367, 461**).

4. Appositives and genitives (**322, 324**).

5. Predicate nouns, adjectives, and verbal adjectives (**316, 383, 388, 396–398**).

476. Modifiers of the main verb.

1. Adverbs (**401–404**).

2. Adverbial phrases (**422**).

3. Adverbial clauses (**462, 463**).

4. Objects (**318, 329, 353**) or object-clauses (**366, 367, 460**).

5. Indirect objects (**319**).

477. Modifiers of modifiers. Almost any modifier can serve as base-word to another modifier. Adverbs and adjectives are modified by adverbs. A noun used as object can be modified by any appositive, genitive, adjective, adjective-phrase, or adjective-clause.

478. General analysis. The purpose of general analysis is to put the general structure of a sentence before us. We state the base-words, and then give their *largest* modifiers — whole clauses or phrases if there are such.

The following formula may be used :

1. Say whether the sentence is a statement, a question, or a command (**251**) ; and whether it is simple, complex, or compound (**234**).

2. State the base-words.

3. Show how the subject is modified by clauses, phrases, or words.

4. Show how the verb is modified or completed by clauses, phrases, or words.

We may now analyze some sentences by this formula.

1. The boy whom you saw here caught a red squirrel in the woods

1. This is a complex statement.
2. The base-words are *boy* and *caught*.
3. *Boy* is modified by the clause *whom you saw here*.
4. *Caught* is modified by the object *a red squirrel*, and the adverbial phrase *in the woods*.

2. The boy gave me the squirrel

1. This is a simple statement.
2. The base-words are *boy* and *gave*.
3. *Boy* is modified by the adjective *the*.
4. *Gave* is modified by the indirect object *me*, and the direct object *squirrel*.

3. Our John was a hero when he said that

1. This is a complex statement.
2. The base-words are *John* and *was*.
3. *John* is modificd by the adjective *our* and the predicate-noun *hero*.
4. *Was* is completed by the predicate-noun *hero*, and the adverbial clause *when he said that*.

4. He is rapidly making his way in the world

1. This is a simple statement.
2. The base-words are *He* and *is*.

3. *He* is modified by the predicate-phrase *rapidly making his way in the world.*

4. *Is* is completed by the phrase *rapidly making his way in the world.*

479. When a verb-phrase is hard to analyze, there is no objection to calling the whole phrase a verb. *Has been making* does not readily break up, though *has* is the real base.[1]

480. The variable point of chief interest. We must not think that base-words are always the points of chief interest. Our interest may be focused on some little modifier, as in

I said **My** book, not yours.

In ordinary conversation we answer only such words as we think will interest the inquirer. Often these answers are mere modifiers. For example :

Whom did you think I spoke to?
"Him."
No, I spoke to you. Can you hear me now?
"Easily."

[1] **To the Teacher.** The student may be asked to study and repeat the analysis of the four sentences given above. If then it seems profitable to do so, similar examples may be set. The question of time for Chapter XI and the practise exercises of Chapters XII–XVIII should be considered.

CHAPTER XI

PUNCTUATION

481. The marks of punctuation[1] are as follows:

the period .
the semicolon ;
the exclamation !
the question-mark ?
the dash —
the colon :
the curves ( )
the brackets [ ]
the stars * * *
the leaders . . .

482. Of all these, the period and the comma are by far the most important. Beginners are slow to understand that they need to use these two marks intelligently in every theme. Before we study these two chief marks we may glance at the others.

[1] The hyphen and the apostrophe are not really punctuation marks. For the hyphen, see **512**. For the apostrophe, see **29**, **375**, **525**, **526**.

483. The semicolon is a kind of weak period. It joins two sentences in one, because they are closely related in sense. Beginners do not often need the semicolon. If you employ it at all, consult the teacher about every case before you hand in your paper. Examples of its use will be found in sections **290–295**.

484. The exclamation (!) follows exclamatory sentences and vocatives (**251, 275, 279**).

485. The question-mark follows questions (**270**). Beginners are likely to forget this, and use a period. A single word is often a question, as "What?"

486. The dash shows a sudden break, or suspense, or a violent parenthesis (**280**), or a list:

1. Then — but what am I saying!
2. My native land — good night.
3. I wish cities could teach their best lesson — that of quiet manners.
4. The boy — such was his haste — was nearly choked.
5. There were four evangelists — Matthew, Mark, Luke, and John.

Do not use the dash after the comma or the colon.

487. The colon usually precedes a list. In force it is somewhat like the sign of equality (=).

1. There were four evangelists: Matthew, Mark, Luke, and John.
2. The secret of success is this: stick to one thing.

488. The curves enclose a strong parenthesis (**280**). They are less and less used every year. The comma usually takes their place.

489. The brackets show something inserted by another person:

He [Henry the Eighth] was many times married.

490. The stars (* * *) show a long omission. The leaders (. . .) show a short omission.

491. The Period. The period is the sign of grammatical independence. It separates statements that can stand alone. We have studied such statements in sections **197–230**. There we found that beginners often use the comma for the period, and we called this The Child's Fault in Punctuation. We found too that beginners often set off a mere phrase or a dependent clause by periods, not knowing what an independent statement is.

492. The Comma. The comma is the sign of incompleteness. It is used within the sentence. It shows what words are to be taken together. It is the group-maker. Also it keeps words apart that do not belong together, and thus it prevents misunderstandings (**290**, **295**).

The comma should not be used too freely. When in doubt, omit the comma or consult the teacher. The larger the groups of words, the better, provided the sense is clear. But when the comma is needed, it is greatly needed. Every comma is important.

A good reader makes slight pauses in many places where there are no commas. He pauses at nearly every comma, and at many other places. Commas have very little to do with elocution.

493. Rules and examples to learn. The quickest way to master punctuation is to learn examples.

Our task for some time to come is to learn the following six special rules for the period and the comma, with the forty examples. Master them absolutely.

Remember to learn both the words and the punctuation. In reciting, mention each period or comma.

494. RULE 1. The period separates independent statements. The comma cannot do this unless followed by *and* or *but*.

1. **Man proposes. God disposes.**

2. **Man proposes, but God disposes.**

3. **Wait till the time comes to strike. Then strike hard.**

4. **Wait till the time comes to strike, and then strike hard.**

5. **Washington won at Trenton. This turned the tide of war.**

6. **Washington won at Trenton, and this turned the tide of war.**

7. **Cowards are slaves. They are mastered by fear.**

8. **Lincoln hesitated. He did not want a war.**

9. **"Lincoln" is a curious word. It means "colony by the pool."**

Note 1. For independent beginnings see **197-230, 453, 454.**

Note 2. In examples 7, 8, and 9 the sense forbids *and*, but permits *for*. See Rule 3c.

Note 3. The student always has the choice between the period without a conjunction and the comma with one. Sentences are stronger without conjunctions, smoother with them.

495. RULE 2. Put a comma before *and* or *but* if it seems to connect distinct statements. Put nothing before *and* if it seems to join only words.

1. **Man proposes, but God disposes.**

2. **Be bold, but not rash.**

3. **Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided.**

4. **I was afraid, and went and hid thy talent in the earth.**

Note. Distinct statements have each a subject and a predicate. In example 3 the first subject is *Saul and Jonathan;* the second is *they*.

But when the two statements have the same subject, as in 4, it can be omitted from the second. Then the second is called a **condensed statement.** A condensed statement is simply a predicate that **seems** like a distinct statement. Review sections **288** and **289**. Note that *went and hid* seems like one statement only.

In example 2 we have what seems like two distinct commands. The verb is the same for both, and is therefore omitted from the second. The second is a **condensed command.**

496. RULE 3. **A dependent clause** is separated from its main clause by a comma or nothing (**236**).

A. When standing first, it usually needs a comma.

1. **If thine enemy hunger, feed him.**
2. **Though the night is dark, morning will come.**
3. **When wine is in, wits are out.**
4. **Where law ends, tyranny begins.**

B. When standing last, it sometimes needs a comma, sometimes not.

1. **I propose to fight it out on this line, if it takes all summer.**
2. **Work if it shines, and rest if it rains.**
3. **Rob not the poor man, because he is poor.**
4. **Do right because it is right, not because it pays.**

C. When *for*, *as*, and *since* mean *because*, they follow a comma between the two statements.

1. **Take therefore no thought for the morrow, for the morrow shall take thought for the things of itself.**
2. **Pay as you go, as you go safely so.**
3. **Since 1776 we celebrate July fourth, since we celebrate the Declaration and not its formal signing.**

497. RULE 4. Members of a real series are separated by commas, or conjunctions, or both commas and conjunctions.

1. **Beauty, truth, and goodness are never out of date.**

2. **All was ended now, the hope, and the fear, and the sorrow.**

3. **Woodsy and wild and lonesome**
The swift stream wound away.

4. **The man of the world dresses plainly, promises nothing, and performs much.**

5. **Some are born great, some achieve greatness, and some have greatness thrust upon 'em.**

6. **Fear not sorrow, death, or life.**

Note 1. A series consists of three or more elements having the same construction.

Note 2. The conjunctions used in a series are *and*, *or*, *nor*.

Note 3. When the conjunction appears but once, put a comma before it, as in examples 1 and 6.

Note 4. Observe in example 1 that nothing interferes between *goodness* and *are*.

Note 5. Firm-names often omit the comma before *and*, as in *Smith, Jones and Company*. But this older custom will be displaced in time.

Note 6. Expressions like *little old man* are not punctuated.

498. Rule 5. Parentheses and vocatives are usually separated from the sentence by commas.

1. **Without economy, said Dr. Johnson, few can be rich.**

2. **If I got places, sir, it was because I made myself fit for 'em.**

3. **Why, sir, I'm not afraid, in any case, to try.**

4. **Well, my lord, what cannot be cured must be endured.**

Note 1. The words *Yes* and *No* should always be followed by some punctuation, even if there is no vocative.

Thus we always write *Yes, sir*, even though in pronouncing such an expression we make no pause between the words. The same rule holds in the case of *Say*. We always write *Say, John.*

Note 2. The words *Well* and *Why*, as used as in 3 and 4, are always followed by a comma, even if there is no vocative.

Note 3. The words *perhaps*, *indeed*, *however*, and *besides* are usually not parenthetical. Do not set them off except for unusual emphasis.

Note 4. A strong parenthesis may be set off by curves, a violent one by dashes. See **280.**

499. RULE 6. A **regular** relative clause shows which person or thing is being spoken of. Do not punctuate it at all.

1. **The man who hesitates is lost.**
2. **God helps those that help themselves.**
3. **A man is rich in proportion to the number of things which he can afford to let alone.**

An **extra** relative clause adds extra information about something already understood. Set it off by a comma or commas to show that it is extra.

1. **There is the sky, which you can see for yourself.**
2. **He went to his father, who was then in New York.**
3. **George Washington, who had just been chosen president, went to New York to be inaugurated.**

Note 1. The clause in 3 is a parenthesis.

Note 2. Sometimes it is hard to tell whether a relative clause needs a comma or not. In such cases always consult the teacher.

Note 3. Everybody knows what "the sky" means. Everybody knows who "George Washington" was. Everybody knows what the expression "his father" means. The relative clauses are therefore extra; they do not show which thing.

500. A general rule for the comma. Use the comma to help the reader, and not to interfere.

We saw in **267** that there is no need of marking the end of a subject by a comma. It is equally true that there is no need of marking the beginning of an object.

Before an object or after a subject a comma is a nuisance.

The following sentences show clauses used as objects. Note that no comma occurs before the conjunctions *that*, *if*, *whether*, *where*, *when*, when these words begin object-clauses.

1. I asked John where he had been.
2. I asked John whether he should be present.
3. John said that he had been at school.
4. John answered that he should try to be present.
5. I need not remind you that it is extremely ill-bred to make either a man's physical defects or his religious opinions the subject of ridicule. *W. T. Hewett.*
6. Mr. John Burroughs declares that "a little foot never yet supported a great character."

501. Practise Exercise. Take each of these quotations in turn, and repeat the rule or rules by which it is punctuated. Then recite the example which seems most like it.

1. Young people think they know everything, and therefore they make positive statements. *Aristotle.*

2. Chide a friend in private, but praise him in public. *Solon.*

3. A city that is set on a hill cannot be hid. *Matthew* 5 : 14.

4. Forsake not an old friend, for the new is not comparable with him. *Ecclesiasticus* 9 : 10.

5. Be not overcome of evil, but overcome evil with good. *Romans* 12 : 21.

6. If you let your words run too far before your deeds, the deeds will never be able to catch up with the words. *W. T. Hewett.*

7. We have left undone those things which we ought to have done. *The Book of Common Prayer.*

8. If the blind lead the blind, both shall fall into the ditch. *Matthew* 15 : 4.

9. Resist the devil, and he will flee from you. *James* 4 : 7.

10. Sweet childish days [they were], that were as long as twenty days are now. *Wordsworth.*

11. Let him that thinketh he standeth take heed lest he fall. *First Corinthians* 10 : 12.

12. The battle-stain on a soldier's face is not vulgar, but the dirty face of a housemaid is. *Ruskin.*

13. There are few things more contemptible than a rich man who stands upon his riches. *Blackie.*

14. The bravest and strongest men are generally the most peaceable. *W. T. Hewett.*

15. Render unto Cæsar the things which are Cæsar's. *Matthew* 22 : 21.

16. Poisoned by town life the sufferer says: "Well, my children, whom I have injured, shall go back to the land." *Emerson.*

17. The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators. *Macaulay.*

18. The Indian, the sailor, the hunter, only these know the power of the hands, feet, teeth, eyes, and ears. *Emerson.*

19. Wishing, of all employments, is the worst. *Young.*

20. [The brook runs] clear and cool, clear and cool, by laughing shallow and dreaming pool. *Kingsley.*

21. They have sown the wind, and they shall reap the whirlwind. *Hosea* 8 : 7.

22. The thing is true, according to the law of the Medes and Persians, which altereth not. *Daniel* 6 : 12.

23. The fathers have eaten sour grapes, and the children's teeth are set on edge. *Ezekiel* 18 : 2.

24. There is a friend that sticketh closer than a brother. *Proverbs* 18 : 24.

25. He that spareth the rod hateth his son. *Proverbs* 13 : 24.

26. He that repeateth a matter separateth chief friends. *Proverbs* 17 : 9.

27. The morning stars sang together, and all the sons of God shouted for joy. *Job* 38 : 7.

28. In the lexicon of youth, which fate reserves for a bright manhood, there's no such word as *fail.* *Bulwer.*

29. Keep thy shop, and thy shop will keep thee.

30. He heaps up riches, and knows not who shall gather them. *Psalm* 39 : 6.

31. My book and heart
Must never part. *The New England Primer.*

32. Byron had a head which statuaries loved to copy. *Macaulay.*

33. The boy stood on the burning deck,
Whence all but him had fled. *Mrs. Hemans.*

34. We have met the enemy, and they are ours. *Perry.*

35. My foot in on my native heath, and my name is MacGregor. *Scott.*

36. Rich and rare were the gems she wore. *Moore.*

37. Wolf, snake, and crocodile are useful as checks, scavengers, and pioneers. *Emerson.*

38. God made the country, and man made the town. *Cowper.*

39. These are the times that try men's souls. *Paine.*

40. That fellow seems to me to possess but one idea, and that is a wrong one. *Dr. Johnson.*

41. I feel like one
Who treads alone
Some banquet-hall deserted,
Whose lights are fled,
Whose garlands dead,
And all but him departed. *Moore.*

42. There is no such thing as a trifling dishonesty, but there may be dishonesty for a trifling gain. *Phineas Barnum.*

43. Never leave till to-morrow that which you can do to-day.

44. Take care of the pence, for the pounds will take care of themselves.

45. The man that blushes is not quite a brute. *Young.*

46. "I have not any proper courage, but I shall never let anyone find it out." *A Young Soldier, quoted by Emerson.*

47. The man who eats in a hurry loses both the pleasure of eating and the profit of digestion. *Blackie.*

48. As to early rising, which makes such a famous figure in some biographies, I can say little about it, as it is a virtue which I was never able to practise. *Blackie.*

49. My Lord of Hereford here, whom you call king, is a foul traitor. *Shakspere.*

50. Boast not thyself of to-morrow, for thou knowest not what a day may bring forth. *Proverbs* 27 : 1.

51. Courage, whether moral or physical, is of three kinds : courage to be, courage to do, courage to endure. *W. T. Hewett.*

52. Justice, sir, is the great interest of man on earth. *Webster.*

53. 'Tis still observed those men most valiant are
Who were most modest ere they came to war.

54. It is noble to be generous, but not at other people's expense.

55. The teacher wishes to know what you have in your brain, and you give him what you take from a piece of paper. *Blackie.*

56. The best part of a man is his little, nameless, unremembered acts of kindness or of love. *Wordsworth.*

57. Newton was a great man without either telegraph, or gas, or steam-coach, or rubber shoes, or lucifer matches, or ether for his pain. *Emerson.*

58. He has not learned the lesson of life who does not every day surmount a fear. *Emerson.*

59. Let the thing in which you are most skilful be that about which you are most reticent. *W. T. Hewett.*

60. A lie which is half a truth is ever the blackest of lies;
A lie which is all a lie may be met and fought with outright;
But a lie which is part a truth is a harder matter to fight. *Tennyson*

502. PRACTISE EXERCISE. Show where commas would help the reader. Some sentences need no comma.

1. When a friend asks there is no to-morrow. 2. Where ignorance is bliss 'twere folly to be wise. 3. Look where I point. 4. When no man is watching you be afraid of yourself. 5. Even if a donkey goes traveling he will not come home a horse. 6. If anything stay let work stay. 7. You'll be sorry if you do. 8. Since there's no use crying over spilt milk let us laugh and be merry. 9. He went until he dropped. 10. He ran as far as he could when he fell exhausted.

503. PRACTISE EXERCISE. Show where commas are really needed.

1. Joy temperance and repose slam the door on the doctor's nose. 2. Faith hope and charity are called the three christian graces. 3. Grant Lee and Stuart were generals. 4. Chicago Boston and New York are cities. 5. Foxes weasels and minks kill rabbits squirrels and birds. 6. Grace grit and gentian will cure the tobacco habit. 7. The tree was a large flourishing oak. 8. The man was a handsome burly Englishman. 9. There was the moon round bright and silvery. 10. He was a little old man. 11. What a pretty little watch. 12. The fox squirrel is a large red squirrel but it is not a large red-squirrel. 13. Sally was a fine young lady. 14. There was a foolish young lad named Simple Simon. 15. See that great big dog!

504. PRACTISE EXERCISE. Show where commas are really needed in the following sentences. Many sentences need none.

1. The king will probably come here to-day. 2. The king will come here to-day probably. 3. It may perhaps rain. 4. Can it possibly have been mislaid? 5. It may have been mislaid possibly. 6. It may possibly even probably have been mislaid. 7. Justice will sooner or later be done. 8. Surely the child was right. 9. The students however had not yet assembled. 10. A great steamer bearing down on the fishing boat sank it. 11. Crusoe looking saw canoes on the shore. 12. Caught in the sargasso sea the hulks of steamers lay drifting together. 13. Looking down you see a forest of wonderful plants growing in the sandy bottom. 14. Seen through the vapor the moon seemed strangely large. 15. There are in the sky about four thousand visible stars. 16. There are in the sky about four thousand stars visible to the naked eye. 17. A bow long bent must become weak. 18. This bow now long bent is growing weak. 19. The army picked up many stragglers on the way. 20. The army by the bye picked up many stragglers on the way here. 21. At last just before morning the fury of the storm abated. 22. Tell me not in mournful numbers life is but an empty dream. 23. This trouble for the most part comes of putting your trust in old time-tables. 24. To-day in short has been a happy one. 25. He saved fifty dollars or even more over and above expenses. 26. The light of the nearest fixed star takes four years or thereabouts to reach the earth. 27. The light of that small star seen by you now at the beginning of the twentieth century has just arrived here after nineteen centuries of flying through space. 28. Difficult things in fact are the only things worth doing. *Blackie.* 29. Let your company be always when possible better than yourself. *Blackie.* 30. The act of giving up a fixed purpose in view of some slight inconvenience is dangerous to character. *Blackie.*

505. PRACTISE EXERCISE. Show where commas are really needed. Every sentence but three needs two commas.

1. George Washington whom we all know about said that to be prepared for war is a good way to preserve peace. 2. President Charles W. Eliot who is president of Harvard University believes that every boy has his own strong points. 3. My head which is aching severely tells me to quit work. 4. This school-house which is a house to hold school in needs better ventilation. 5. My only brother who by the way is a farmer is in town to-day. 6. His face which was easy to see at that distance was ruddy. 7. The moon which was covered with clouds last night is bright this evening. 8. The moons that go round Jupiter are invisible to the naked eye. 9. My very best hat which I have had only a week is spoiled by the rain. 10. When we visited the town where my uncle lives we had a fine time. 11. When we visited Oakland where my uncle lives we had a fine time. 12. He that runs may read.

Note to the Teacher. There is no better way of fixing the principles of punctuation in mind than to require, at this point, a month of daily compositions. A hundred words, written in class, will take about thirty or forty minutes. Narrative is the best type for the purpose in hand. At the beginning of the hour the teacher can tell some extremely short anecdote, in his own words, leaving the students to reproduce it in theirs. In the third and fourth weeks each pupil may properly be asked to write daily an account of the preceding day — what he did and saw.

CHAPTER XII

FORMS OF WORDS

506. In every language we find groups of words having similar form, as *leaf*, *leaves*, *leaf's*, *leaves'*. The simplest word of the group is called the word, or the simple form, and the rest are called **inflected forms** of the word, or merely **inflections.** To inflect is to "bend" or change the word.

507. In early times English had many inflections, whereas now it has but few. Our forefathers used nine forms of the word *glad*, namely *glad*, *gladu*, *glades*, *gladre*, *gladum*, *gladne*, *glade*, *glada*, *gladra*. All the inflectional endings have now been dropped. Otherwise we should be saying, *John is glad, and Jane is gladu, and we are all glade.* Our early ancestors thought they needed all these forms; our later ancestors discovered that one form would serve as well as many. Savage races still delight in unnecessary inflections; they like to ring the changes of sound.

508. English nouns have now only four forms, as *leaf*, *leaves*, *leaf's*, *leaves'*; and two of these sound exactly alike. Most verbs have only three forms in everyday use, as *call*, *calls*, *called*. *Calling* is not a verb. Most adjectives and some adverbs have three forms, as *straight*, *straighter*, *straightest*. Prepositions, conjunctions, and interjections have only one form.

509. Inflections show slight differences in the meaning. *Leaf* means one object, *leaves* more than one. Changing the verb *call* to *calls* suggests that a different person is acting. Changing *call* to *called* changes the time of the action. Adding *'s* to a noun, as *John's*, suggests ownership. The chief ideas now expressed by English inflections are seven: number, person, time, comparison, ownership, the subject-relation, and the object-relation. No one word contains all these ideas. Nouns, for example, have forms to show only number and ownership. In the following chapters we shall see what these seven different ideas mean as expressed by inflections.

510. A pronoun and a verb combine in a little sentence, as *I run*. Either word or both may change form, as:

I run	we run
you run	you run
he runs	they run

These little sentences, when viewed as forms, are called **form-combinations**, or merely **combinations**. An orderly arrangement of such sentences is called a **conjugation**. We speak of the conjugation of a verb, meaning the combinations that its verb-forms or verbals make to express ideas of time, etc. Thus the combination *I shall run* states a future act.

511. Inflection does not change one part of speech into another, but **derivation** may do so. From the noun *author* we derive the noun *authority*, the verb *authorize*, the adjective *authoritative*, and the adverb *authoritatively*.

512. Uniting two or more words is called **word-composition**, and the result of it is a **compound word**. *Blackbird* is a **solid compound**. *Green-house*, *twenty-five* are **hyphen compounds**.

A rule for the hyphen. Use the hyphen when the compound means something different from the two words uncompounded.[1]

1. *Green-house* does not mean *a green house*.

[1] The forming of solid compounds, like *blackbird*, is best learned from the spelling book.

CHAPTER XIII

FORMS OF NOUNS

513. Most English nouns have four written forms, as *leaf*, *leaves*, *leaf's*, *leaves'*. These are called

the singular: *leaf.*
the genitive[1] singular: *leaf's.*
the plural: *leaves.*
the genitive plural: *leaves'.*

The terms singular and plural refer to number, as we have repeatedly seen. *Singular* means one; *plural*, more than one. These are the only number ideas now conveyed by English inflections.

514. The usual plural ending is *s* or *es*, which is added to the singular form, as in *book*, *books*; *horse*, *horses*; *box*, *boxes*.

[1] The genitive form is often called the genitive case. If we wish to call it so, we distinguish two cases of nouns: the common and the genitive. The genitive form is often called the possessive form. *Genitive* is a bad translation, through the Latin, of a Greek word (γενική) meaning *showing genus*, or *kind*. "Printer's ink" is a certain *kind* of ink.

515. Nouns that end in *y*, after *a*, *e*, or *o*, add *s* for the plural: *trays*, *chimneys*, *monkeys*, *boys*.

Nouns that end in *y* after a consonant change *y* to *i* before adding *s*: *baby*, *babies*; *lady*, *ladies*; *laddy*, *laddies*; *buggy*, *buggies*; *fly*, *flies*; *reply*, *replies*; *puppy*, *puppies*; *cry*, *cries*.

But the plurals of individual names do not change *y* to *i*. Thus we write *the Macys*, *the Henrys*.

516. The plural ending *en*, once very common in English, now appears in but few words, such as *children*, *oxen*.

517. A few plurals are formed by change of vowel, as *men* from *man*; *women* from *woman*[1]; *feet* from *foot*; *teeth* from *tooth*; *geese* from *goose*; *mice* from *mouse*.

The words *milkmen*, *dairymen*, *Englishmen*, *Frenchmen* are compounds of *men*; but *mans*, in *Germans*, does not signify men.

[1] The original word is *wifman*. *Wife* meant merely woman, though now it means a married woman. *Wifman* also meant a woman. Both *woman* and *women* are derived from *wifman*. That is why *women* is pronounced *wi'men*. The *f* has merely dropped out of the older word.

518. Most compound words have regular plurals, as *bandboxes*, *baseballs*, *bathrooms*, *bedclothes*, *beefsteaks*, **spoonfuls.**

A few compounds have irregular plurals: *fathers-in-law*, *mothers-in-law*, *men-servants*, *washerwomen.*

519. A few words do not change their forms to show the plural. We may say *one deer*, *two deer*; *one sheep*, *several sheep*; *one fish*, *ten fish*. *Fishes* is a form now used mostly by children, but it was common enough two hundred years ago. See also section **526**, last paragraph.

520. Some nouns, like *crowd*, *people*, *committee*, are called **collective** nouns, because they refer to many persons or things as if collected in one whole.

A collective noun may have at one time a singular meaning, at another time a plural, according as the speaker thinks of it. At one minute he may think of the crowd as a solid mass of humanity; at another he may think of it as composed of many individuals. He may think of the United States as one country, or as many states forming a union.

As regards the name *United States*, we may

say that at times, as in 1860, it has been mostly a plural expression, because it was hard to think of the states as united in one country; but we may say that now *the United States* usually means one indivisible nation. It cost a million of men and ten thousand millions of money to decide whether *the United States* could deserve to be called a singular noun.

521. A few words have two plurals. *Cloths* means kinds or pieces of cloth; *clothes* means garments. A *die* is a stamp for stamping metal, and has the plural *dies; dice* are square bits of wood or ivory, used in gaming.

522. A few plurals come from foreign languages. *Data* is a plural, meaning facts from which to reckon. We do not often use the singular *datum*. *Strata* (layers, as of rock) is the plural of *stratum*. *Stratum* is used as a good English word. *Phenomena* is the plural of *phenomenon*. *Phenomenon* means a visible fact, or a remarkable fact, as in "The aurora is a phenomenon of northern skies." *Parenthesis* has the plural *parentheses*. *Fungus*, a vegetable growth, has the plural *fungi*.

In addition to their foreign plurals, certain

words have an English plural also. *Fungus* has *fungi* and *funguses*. *Memorandum* has *memoranda* and *memorandums*. *Appendix* has *appendices* and *appendixes*. *Index* has *indices*, a term used in algebra, and *indexes*, referring to the indexes of books.

523. A few words are used only in the plural: *antipodes* (opposite sides of the earth, or things opposed to each other); *pincers; scissors; trousers.*

A few words once used as plurals are now considered singulars: *gallows; mathematics; measles; news.*

Three words that are really singulars, but happen to end in *s*, are now treated as plurals ; these are *alms*, *eaves*, *riches.*

The word *summons* is singular, and may take the plural *summonses.*

524. The plural of *Mr.* is *Messrs.* (pronounced Messers). We write *Mr. Macmillan*, *Messrs. Macmillan.*

Mrs. has no plural form, but it may have the plural meaning, as in *the Mrs. Macmillans.*

The plural of *Miss* is *Misses*, as in *the Misses Macmillan.* But *the Miss Macmillans* would also

be good English. Instead of a plural difficult to pronounce, as *Hopkinses*, it is certainly better to use the plural *Misses*, as in *the Misses Hopkins*.

In like manner we may say *the Masters Macmillan* or *the Master Macmillans*, though the second form is rarely heard.

525. The plural of single letters and figures, and of words spoken of as words, is usually made by adding *'s*.

1. Dot your *i's* and cross your *t's*.
2. *8's* and *3's* look alike.
3. Your composition is too full of *and's*.

Note that in such cases it is absolutely necessary to underscore the word in manuscript. Underscoring shows that the letter, figure, or word is spoken of as a letter, figure, or word. In printing, underscoring is represented by italics.

Remember that *'s* means ownership unless the word is **underscored**, and is spoken of as a word.

526. The genitive of singular and plural nouns. The singular genitive of nouns is regularly formed by adding *'s*, as in *John's*.

When a word already ends in *s*, the *'s* is pronounced as an extra syllable. Thus *Adams's house* sounds exactly like *Adamses house*.

Pronounce *countess's*, *Jones's*, *Lewis's*, *Hopkins's*, *Briggs's*, *Burns's*, *Thomas's*, *Julius's*, *Watts's*, *Dickens's*, *Æneas's*.

In a few instances it is customary to add only the apostrophe to the singular noun, as in *for conscience' sake*, *for goodness' sake*, *Jesus' words*, *Achilles' wrath*, *Hercules' labors*.

It is often possible to use the *of*-phrase instead of the genitive. *The inventions of Watts*, *the poems of Burns*, *the travels of Æneas*, *the labors of Hercules* sound better to the ear than *Watts's inventions*, *Burns's poems*, etc.

The genitive of plural nouns ending in *s* is spelled like the plural noun, and sounds exactly like it, but is written with the apostrophe after the *s*, as in *ladies'*.

Plurals that do not end in *s* form the genitive by adding *'s*, as *men's*, *oxen's*, *children's*.

Words having the same form for singular and plural (*sheep*, *deer*) make the plural genitive by adding *s'* (*sheeps' heads*, *deers' horns*).

The plural *fishes* loses its childish tone (**519**) when forming the genitive, as in *fishes' scales*.

527. The group-genitive. Such a phrase as *the king of England's*, in *the king of England's crown*, is called a group-genitive. The *'s* belongs to the whole phrase. Such phrases are very common in modern English. Other examples are: *a quarter of an hour's task*, *a half a mile's walk*, *a doctor of medicine's diploma*, *a man of business's promptness.*

We may even have the *'s* at the end of a relative clause, as in *the man I saw yesterday's son;* but this construction is much more awkward than the *of*-construction, as in *the son of the man I saw yesterday.*

Names of firms usually form the genitive by the group method: *Macmillan and Company's; Marshall Field and Company's; Ivison, Blakeman, and Taylor's.*

In such sentences as *I left it at Smith the bookseller's*, we understand *shop* or *store.* Here *bookseller* is in apposition with *Smith.* If the appositive is a part of a long phrase, like *the bookseller in Fifth avenue*, the whole phrase is not included in the genitive. We then say, *I left it at Smith's, the bookseller in Fifth avenue.*

528. Gender. We have now considered all the forms of the English noun. But it is inter-

esting at this point to consider how distinctions of gender are expressed in English.

Gender is distinction of sex. Male beings are of masculine gender, female beings of feminine gender. Plants and lifeless things are neither masculine nor feminine; that is, they are neuter in gender — "neuter" meaning neither.

The names of masculine beings are said to be **masculine**; the names of feminine beings, **feminine**; the names of neuter beings or objects, **neuter.**

529. In present English, the idea of gender is not denoted by inflections, but chiefly by different words.

Man, woman; bridegroom, bride; husband, wife; father, mother; brother, sister; son, daughter; uncle, aunt; nephew, niece; boy, girl; lad, lass; bachelor, maid; man-servant, maid-servant; king, queen; monk, nun; wizard, witch; lord, lady; sir, madam; sire, dame; sire, dam; boar, sow; bull, cow; buck, doe; hart, roe; stag, hind; ram, ewe; hound, bitch; stallion, mare; colt *or* foal, filly; cock, hen; cock-sparrow, hen-sparrow; gander, goose; drake, duck; drone, bee; he-wolf, she-wolf; etc.

530. Sometimes gender is denoted by derivation:

Executor, executrix; hero, heroine; actor, actress; baron, baroness; count, countess; duke, duchess; giant, giantess.

The ending *ster* is sometimes a feminine ending, as in *spinster*. *Seamstress* has two feminine endings — *str* and *ess*. But the feminine force of *ster* is mostly forgotten. *Trickster* and *teamster* are usually applied to men. *Webster*, once the feminine of *webber*, a weaver, is now a family name. So is *Baxter* (from *baker*), and *Brewster* (from *brewer*). Indeed *Baker* and *Brewer* are used as family names as well as class-names. *Spinster* is now the legal name for an unmarried woman, though once it meant a female spinner. In the eyes of the law, all girls are spinsters, whether they know the useful art of spinning or not.

531. Some words, like *nurse*, *helper*, *servant*, *bear*, *fish*, *deer*, may refer to either a male being or a female being. Such words are said to be of **common** gender. Certain words, like *author* and *doctor*, have recently come to be considered of common gender, so that we rarely say *authoress* or *doctress*. The word *actor* is rapidly assuming the common gender, and it would be permissible to say, "Madame Modjeska is a great actor."

532. Little children "personify" things; they think of things as having life. They say,

"Naughty fire; fire hurt baby." In the same way grown persons often refer to objects as alive, as in "The moon is up; *she* looks pale to-night."

It is customary to refer to ships as feminine; but, curiously enough, a steamer is often spoken of as masculine. Thus we hear such sentences as "The yacht is on the rocks; *she* will go to pieces," and, "See the steamers; that big *fellow* in front has all *he* can do to tow the three barges." Very often however a seaman really means the captain when he seems to speak of a steamer, as in "*He* is steaming this way."

Poetry is full of personification. The poet Keats speaks of "Sorrow, with her family of sighs," when he treats sorrow as a female being.

533. Gender and the genitive. The genitive endings, *'s* and *s'*, are usually added to masculine and feminine nouns, and those of common gender, as *John's*, *Mary's*, *the doctor's*.

The *of*-phrase may often be used of persons and animals, as in *the works of Emerson*, *the wings of the bird;* but usually it refers to inanimate objects, as in *the handle of the bicycle*, *the streets of Chicago*.

To say *Chicago's streets*, for *the streets of*

Chicago, would be to speak in poetic or lofty style. The streets of Chicago have been stained with the blood of heroic policemen, and a poet celebrating that heroism might properly refer to "Chicago's blood-stained streets." But the streets of a great city are usually a prosaic subject.[1]

It is true that newspapers often speak of *Chicago's streets*, *America's population*, etc., but the practise is not to be imitated. And no newspaper would speak of *the hat's brim*, *the door's top*, etc.

There was however a time when the possessive *of*-phrase was unknown. Good usage still supports such expressions as *for mercy's sake*, *the earth's orbit*, *a day's journey*, *a week's pay*, *a dime's worth*, *his fingers' ends*, *at swords' points*, *a verb's subject*.

534. PRACTISE EXERCISE. In the case of each pair of nouns, use one word to modify the other. Do this by putting one noun into the genitive form by adding *'s*, or by putting *of* be-

[1] The poet did not find it necessary to speak of "Baltimore's streets" when he wrote

> Avenge the patriotic gore
> That flecked the streets of Baltimore.

fore it. Observe the principles explained in **533**. Note that in several cases either construction would be right.

1. roof, house. 2. dog, collar. 3. land, defenders. 4. Arthur, book. 5. New York, government. 6. America, seaports. 7. George Washington, sword. 8. mercy, sake. 9. hour, rest. 10. temperance, cause. 11. San Francisco, streets. 12. Athens, acropolis. 13. pity, sake. 14. justice, cause. 15. justice, sake. 16. justice, interest. 17. America, beauty. 18. Cleopatra, beauty. 19. night, cover. 20. honesty, power. 21. holiness, beauty. 22. tree, leaves. 23. family, head. 24. China, misfortunes. 25. Cuba, liberty.

CHAPTER XIV

FORMS OF PRONOUNS[1]

535. Most pronouns are so short, and have changed in sound so much from time to time, that it is hard to group them by their form. Such words as *he* and *she* are so unlike that we cannot speak of one as an inflection of the other. But we may speak of them as forms of the personal pronoun, and group them according to various meanings.

Before attempting to make such groupings, it will be well for the student to review **344–367**, especially what is said with respect to subject-forms, object-forms, and "common" forms.

[1] **To the Teacher.** "The pronoun" includes a medley of words. From their great age and incessant use these words have undergone extraordinary and confusing changes of form and function. It is assumed that the instructor is familiar with Sweet (New English Grammar, §§ 189–236, 1053–1158). The acutest discussion of English pronouns from the point of view of their present functions is Professor Edward T. Owen's "Revision of the Pronoun," in transactions of the Wisconsin Academy of Sciences, Arts, and Letters, vol. xiii.

536. Pronouns express ideas of person (**357**), number, gender, and construction[1] (**326**, **352–354**).

The twelve personal pronouns may therefore be grouped in four ways:

1. As showing *person:*

First person: I, me; we, us. [*We* includes more than the speaker.]
Second person: you.
Third person: he, him; she, her; it; they, them.

2. As showing *number:*

Singular: I, me; he, him; she, her; it.
Plural: we, us; they, them. [But *we* does not mean two or more *I's.*]
Either singular or plural: you.

3. As showing *gender:*

Masculine: he, him.
Feminine: she, her.
Common: I, me; we, us; they, them; you.
Neuter: it, they, them.

4. As showing *construction:*[1]

Subject-forms: I, he, she, we, they.
Object-forms: me, him, her, us, them.
Common forms: you, it.

[1] Construction is often called **case**. But this name is better applied to the construction-forms. Then English pronouns have three cases: subjective, objective, and common.

For practical purposes we shall find the following arrangement worth learning:

Singular subjects: I, you, it, he, she.
Singular objects: me, you, it, him, her.
Plural subjects: we, you, they.
Plural objects: us, you, them.

537. The possessive pronouns (**362**) are used as singular or plural subjects or objects. They may be arranged with reference to person, thus:

First person: mine, ours.
Second person: yours.
Third person: his, hers, its, theirs.

538. The relative pronoun *who* is a subject-form of common gender; *whom* is an object-form of common gender. These words usually refer to persons; but they may be used of an animal to show that it seemed intelligent. *Which* is neuter, though it may refer to an animal or an infant. Indefinite pronouns (**364**) are of common gender.

When the antecedent of a pronoun is a singular noun or pronoun of common gender, like *person*, *anyone*, *everyone*, *everybody*, *anybody*, it is best referred to by the pronoun *he*. In spoken English we may be pardoned if we

refer to *everyone*, *everybody*, by *they*, but in strictness such words as *one* and *body* are singular grammatically.

1. A person should be careful of what *he* says.
2. Everyone should be careful of what *he* says.
3. One should be careful of what *he*[1] says.

[1] Many careful speakers insist that we should repeat *one* here.

CHAPTER XV

FORMS OF ADJECTIVES AND ADVERBS

539. Gender. Only the possessive adjectives (**375**) suggest the idea of gender. *His* is masculine, *her* feminine, *its* neuter. *My*, *our*, *your*, *their*, and *whose* are common. These adjectives show the gender of the owner, and are sometimes called the possessive or genitive "case" of the pronouns.

Whose generally refers to persons, because only persons are true owners. It may however refer to an intelligent animal, or poetically to a thing, as *the storm, whose fury was now less.* But *whose* is so much easier to say than *the — of which* that we daily use it of things, in spite of the grammars. Doubtless *whose* will come to be both common and neuter.

540. Practise Exercise. Meantime, lest we forget that *of which* is good English, change *whose* to *of which* in the following:

1. We climbed the mountain Helvellyn, whose top [the top of which] we found to be of solid rock. 2. I

know a little town whose location is remarkably beautiful. 3. This great sea, whose entrance is the strait of Gibraltar, is called the Mediterranean. 4. This door, whose lock was long since broken away, led into a vast and gloomy hall.

541. Comparison. We have seen that the idea of degree is often expressed by adverbs (**402**). The adverbs of degree, *very*, *more*, *extremely*, etc., are placed before adjectives and adverbs to show *how much*, *to what extent* the adjectives or adverbs modify their nouns or verbs. Thus we say, "The boy seems *very* well, though he has grown *very* rapidly."

The adverbs *more* and *most*, *less* and *least* show degree in comparison with some other degree.

1. This lad is *healthy*.
2. He is *more* healthy than his brother.
3. He is the *most* healthy member of his family.

On considering the expressions *healthy*, *more healthy*, *most healthy*, we see that adjectives and adverbs have three chief degrees of comparison: **the positive degree, the comparative degree, the superlative degree.**

What we call the positive degree, represented in an adjective like *healthy*, or an adverb like

healthily, is not a "degree" at all except in comparison with higher or lower degrees.

The adverbs *less* and *least* show what may be called *negative* comparison, or the lower degrees of comparison, as in *healthy, less healthy, least healthy.*

542. Almost any adverb may be compared by means of *more* and *most*, as *rapidly, more rapidly, most rapidly.*

Long adjectives, like *honorable, difficult*, are always compared by means of *more* and *most*, as *honorable, more honorable, most honorable.*

Short predicate adjectives are often compared by means of *more* and *most*, as in "You are *most* kind," "He was *more* zealous than wise."

543. Many short adjectives have endings showing comparison. Instead of *more kind, most kind*, we usually say *kinder, kindest.* The ending *er* shows the comparative degree, the ending *est* the superlative degree.

Adjectives already ending in *e* add only *r, st*, as *rare, rarer, rarest; polite, politer, politest.*

Adjectives ending in *y* usually change *y* to *i* before adding *er, est*, as in *holy, holier, holiest; merry, merrier, merriest. Sly* and *dry*

keep the *y*: *sly*, *slyer*, *slyest*; *dry*, *dryer*, *dryest*. But *drier* and *driest* are also found.

Adjectives ending in a single consonant usually double the consonant before *er*, *est*, as in *thin*, *thinner*, *thinnest*; *hot*, *hotter*, *hottest*. This is to preserve the short sound of the vowel.

544. Several short adjectives, like *good*, have no comparative and superlative endings (except in the speech of little children), but make use of different words for the comparative and superlative degrees. Thus we get *good*, *better*, *best*; *bad*, *worse*, *worst*; *evil*, *worse*, *worst*; *little*, *less*, *least*; *many*, *more*, *most*.

545. Some adjectives have more or fewer than three forms.

Far has *farther* and *farthest* referring to distance, and *further* meaning "additional," as in *no further use*.

Well, meaning "in health," has the comparative *better*, but no superlative except *very well*, *extremely well*, etc.

Old has *older* and *oldest*, *elder* and *eldest*. *Elder* and *eldest* refer to the age of persons, usually relatives, as in *the elder son*.

Near has *nearer*, *nearest* and *next*. *Next* usu-

ally refers to the nearest following, as in *the next minute;* it may mean "the very nearest," as in *the next house.*

Late has *later* and *latter*, *latest* and *last.* *Later* is more common than *latter*, which appears only in such expressions as *the latter* (compared with *the former*), *these latter days*, etc. *Latest* means "the most recent," as in *the latest news; last* means "final," as in *the last words of the dying man.* Careful speakers do not speak of "the last news" if there is to be more news on the same subject.

A few superlatives end in *ost*, a termination which was once *est: foremost*, *hindmost*, *inmost*, *innermost*, *uppermost*, *topmost.*[1]

546. It is often said that certain adjectives like *full*, *perfect*, and *round* are "incapable of comparison," because they are already superlative in meaning. It is true, in one sense, that if a pail is full it can be no fuller. But no actual pail is ever exactly full; no circle ever drawn was perfectly round; nothing save God

[1] These words look as if they ended in the adverb *most*, and their meaning is about the same as if their *most* were the true adverb. But the *m* comes from an old superlative ending *-ma*, so that *-mest*, afterwards pronounced *-most*, is a double superlative ending, made up of *-ma* and *-est.*

is perfect. The Bible, by the way, contains the expression *more perfect* (Acts 24 : 22 ; Heb. 9 : 11). If we were to be theoretically exact in all our speech, we could not speak at all. In strictness, time never "flies," the sun never "rises," nothing ever "happens."

In common usage it is "perfectly" good English and "perfectly" good sense to say *full, fuller, fullest ; round, rounder, roundest ; perfect, more perfect, most perfect, half-perfect.* We need not go so far as to say *rather perfect*, though *rather round* and *rather full* might be permitted.

547. Use of comparative and superlative. The comparative degree is used of only two things, as in "The tower is *taller than* the house." Either term may consist of several things taken as a whole, as in "The tower is *taller than* the cottage, the house, and the church together." Either term may consist of one thing after another, separated by *or* or *nor*, as in "The tower is taller than the cottage, the house, or the church."

The superlative degree is preferably used when one thing is compared with two or more things, as in "The tower at Florence is *the*

tallest of all Italian towers." But it is not bad English to use the superlative in comparing two objects, and certain superlatives, especially *best*, *least*, and *first*, are always so used. We do not say "You go in former," but "You go in first." We say "The right foot is the *better* of the two," but we also say "Put your *best* foot foremost."

Such comparisons as "He was greater than any man; he was the greatest of any man," are not logical, though permitted by good usage in ordinary conversation. The strictly logical construction would be "He is greater than any *other* man; he is the greatest of *all* men."

In Shakspere's time, three hundred years ago, it was common to use double comparatives and superlatives, as *more kinder*, *most unkindest cut of all*. Now the only double comparatives and superlatives in use are such words as *lesser* and *foremost*, the double nature of which is long since forgotten.

Sometimes the superlative has not a true superlative force, but means only the degree usually indicated by *very*, as in *my dearest mother*. This fact explains such constructions as "I lately saw *the queerest, the most curious* animal!" Constructions like *my dearest mother*

are excellent English. Exclamations like "I just saw *the funniest thing!*" may be pardoned in conversational English.

548. PRACTISE EXERCISE. From the bracketed words choose the one which is preferable in the given construction.

1. Which do you like [better, best], chocolate or vanilla? 2. When two men are great, we should learn from both without fretting as to which is the [greater, greatest]. 3. You may have the black or the tan pup, whichever you like [better, best]. 4. Of these two colors, the [darker, darkest] is the [more, most] in keeping with the occasion. 5. Going and returning were both dangerous, but returning was the [more, most] dangerous.

549. PRACTISE EXERCISE. Choose the preferable expression from those bracketed.

1. He is the most honest of [any man, all the men] I ever knew. 2. This is the most thrilling story of [any, all] that I have read. 3. Cæsar was the most remarkable of [any Roman, all the Romans]. 4. I like him better than [anybody, anybody else].[1]

550. WRITTEN PRACTISE EXERCISE. Write the comparison of the following words. In

[1] Which is the more emphatic expression? Which is the more exact? Either expression is permissible in conversation.

some cases either method — comparison by adverbs or comparison by endings — is permissible, the choice depending on the speaker's taste, especially as to sound. In such cases use the method that you prefer.

ADJECTIVES

tall	merry	evil	little
short	dry	hind	cruel
thin	hot	pretty	merciful

ADVERBS

soon	intelligibly	surely	remarkably
well	badly	quickly	marvellously
merrily	ill[1]	admirably	hopefully

[1] There is no adverb *illy*.

CHAPTER XVI

FORMS OF VERBS

551. Most English verbs have but three forms in everyday use, as *call*, *calls*, *called*. These may be named as follows:

the present form: call,
the third singular present form: calls,
the past form: called.

"Third singular present" means third person, singular number, present time. The ending *s* implies three things:

Third person in the subject: *he* calls — not I or you;
Singular number in the subject: *he* calls — not we or they;
Present time: he calls *now*, not called yesterday.

The past form is made from the present by inflection, chiefly in one of two ways:

(1) by adding *ed*, or *d*, or *t*: as in defended, raised, burnt;
(2) by changing the vowel of the present, as in *broke* from *break*, and not adding *ed*, *d*, or *t*.

552. **Vowel verbs.** Vowel verbs merely change the vowel of the present to form the

past, as *break*, *broke*. These verbs are rather hard to master, and we have already studied forty of the most important, in sections **64** to **164**.

In addition we may study these ten:

Present	*Past*
bid	bad
forbid	forbad
breed	bred
lead	led
read	read [pronounced *red*]
light	lit [or lighted]
spit	spat
stave	stove [or staved]
thrive	throve
tread	trod

553. Consonant verbs. Much the greater number of English verbs form the past by adding *ed*, *d*, or *t*. Such are called consonant verbs, because the past ends in a consonant not found in the present.

The commonest past ending is *ed*. This is usually pronounced like *d* or *t*, as in *helped;* but in such words as *defended* and *tented* it has its full sound. If the present ends in a silent *e*, as *bore*, only *d* is added.

Before *ed* certain verbs double the final consonant. The rule is given in all spelling-books, and should now be reviewed.

Some consonant verbs change the vowel, like the vowel verbs. Examples are *say, said; flee, fled; creep, crept; sleep, slept; hear, heard; shoe, shod.*

554. A few verbs make the past with either *d* or *t*:

burned *or* burnt	spoiled *or* spoilt
learned *or* learnt	kneeled *or* knelt
spelled *or* spelt	dreamed *or* dreamt
spilled *or* spilt	leaped *or* leapt

555. Some verbs now have the same form for the present and the past, and are called **invariable** verbs, or verbs of one form.

cast, cut, shut, thrust, let, set, shed,
burst, hurt, hit, quit, rid, split, cost, put.

556. Little children say *cutted*, etc. Grown persons should avoid the false forms *bursted* and *hurted* (**82**). It is right to say

Yesterday John's gun burst and hurt him.

557. PRACTISE EXERCISE. A. Learn the following:

said I	said we
said you	said you
said he	said they

B. Use *said* (not *says*) in each blank.

1. —— I to you
2. —— I to him
3. —— I to her
4. —— I to them
5. —— I to John
6. —— he to me
7. —— he to you
8. —— he to her
9. —— he to us
10. —— he to them

558. Written Practise Exercise. Copy the sentences given below. The first group is from the Bible, the second from Shakspere. Insert *lose*, *lost*, *loose*, or *loosed* according to the meaning.

A. 1. What is a man profited if he gain the whole world and —— or forfeit his own self? 2. Canst thou —— the bonds of Orion? 3. There is a time to get, and a time to ——. 4. Is not this the feast that I have chosen: to —— the bonds of wickedness? 5. He that loveth his life shall —— it.

B. 1. If I —— mine honor, I —— myself. 2. Thou'lt —— the flood, and, in losing the flood, —— thy voyage; and, in losing thy voyage, —— thy master; and, in losing thy master, —— thy service. 3. [Cupid] —— his love-shaft smartly from his bow. 4. Marcus, —— [thy bow-string] when I bid thee. 5. Loan oft ——s both itself and friend.

559. Verbals. Verbals are verbal nouns and adjectives, as *hunting*, *to hunt*, *hunted* (**329–343, 388–400**). Verbals are divided into the participles, the participial noun, and the infinitive.

560. The verbal in *-ing*, as *hunting*, is called *the present participle* or *the participial noun*, according to its use.

1. *Hunting* rabbits is sport. [Participial noun.]
2. That dog is *hunting* rabbits. [Present participle.]

561. The present form of the verb, as *hunt*, is often used as a noun, and is called *the infinitive.*

1. I like *to hunt* rabbits.
2. *To hunt* rabbits is fun.
3. I will *go.*

562. The past participle, like *broken*, or *hunted*, is an adjective conveying the idea of past time. In consonant verbs it is the same in form as the past — as, *hunted.*

1. The dog hunted the *hunted* rabbit.
2. The rabbit was *hunted.*

In vowel verbs the past participle often adds *en* or *n* to the past form, as *broken.* In other cases it is like the past verb, as *bought.* In still others the vowel changes again, as in *sung.* See **164.**

563. Is. The forms of *is* are five: *am*, *is*, *are*, *was*, *were.* The verbals are *to be*, *being*, *been.*

564. Have. The forms of *have* are *have*, *has*, *had*. The verbals are *to have*, *having*, *had*.

565. Shall. The forms of *shall* are *shall* and *should*. It has no verbals.

566. Will. The older verb *will* has only two forms, *will* and *would*, with no verbals. Example, *He will go.*

There is also a younger verb *will*. This has the form *will*, *wills*, *willed*, and the verbals *to will*, *willing*, *willed*. Example, *God wills that men should dwell in peace.*

567. May. The forms of *may* are *may* and *might*. It has no verbals.

568. Can. The forms of *can* are *can* and *could*. It has no verbals.

569. *Must.* This verb is invariable, and has no verbals.

570. Verbals are used to complete the meaning of other verbs, and especially of the six verbs *is*, *have*, *shall*, *will*, *may*, *can*, *must*. We have already seen in part how they do this, and we shall more fully see in the next chapter.

CHAPTER XVII

FORM-COMBINATIONS

571. A **form-combination** is a sentence consisting of a personal pronoun and a verb or verb-phrase, all viewed as forms. *I love* combines pronoun and verb. *I shall love* combines pronoun, verb, and verbal.

A **conjugation** is an orderly arrangement of form-combinations.

A **simple** conjugation consists of twelve sentences, showing the forms of the verb combined with subject-pronouns according to person, number, time present, and time past. This is called the conjugation of the verb proper.

572. Call. The simple conjugation of *call* is as follows:

PRESENT

Singular	*Plural*
1. I call	1. we call
2. you call	2. you call
3. he calls	3. they call

PAST

Singular	*Plural*
1. I called	1. we called
2. you called	2. you called
3. he called	3. they called

573. Have. The simple conjugation of *have* is as follows:

PRESENT

Singular	*Plural*
1. I have	1. we have
2. you have	2. you have
3. he has	3. they have

PAST

1. I had	1. we had
2. you had	2. you had
3. he had	3. they had

574. Is. The simple conjugation of *is* runs thus:

PRESENT

Singular	*Plural*
1. I am	1. we are
2. you are	2. you are
3. he is	3. they are

PAST

1. I was	1. we were
2. you were	2. you were
3. he was	3. they were

575. Right and wrong combinations. When a verb suggests a different person and number from its subject, as in *He are*, it **disagrees** with the subject in person and number, and the combination is bad English.

The third singular present verb, as *calls*, must have a singular subject in the third person. Noun-subjects are considered as being in the third person, like *he* and *she*.

The present and past forms, as *call*, *called*, may for convenience be regarded as singular or plural verbs according as the subject is singular or plural. And a plural subject must have a plural verb.

A verb must not **disagree** with its subject in number and person.[1]

576. After *There* we say *are*, if the subject is distinctly plural in sense (**17**):

1. There are two of them.
2. There are John and his father.

[1] **To the Teacher.** If *agree* means to vary form, then the assertion that English verbs agree with their subjects is more than doubtful. Until there is some consensus among scientific grammarians as to what "agreement," "mood," "tense," and "case" shall mean in the grammar of uninflected languages, the best we can do is to avoid these mysterious words as much as possible.

But suppose we exclaim, *There's John!* before we see the father. We add, *and his father. There's John and his father!* is in theory bad English, and such an expression would not appear in the work of a careful writer. In ordinary conversation it would pass muster, but in general it is well to cultivate the very difficult sound *There are.*

577. Pronouns of different persons or numbers are often separated by *or* or *nor*. Then the verb usually agrees in person and number with the nearest.

1. Neither he nor I am going.
2. Either I or you are going. [1]

578. Collective nouns (**520**) take a singular or a plural verb according to the thought of the sentence.

The pronoun *none* is literally *no-one*, and usually takes a singular verb. But *none are* is also good English.

579. *Each*, *every*, *everyone*, *anyone*, *either*, *neither* require singular verbs, as was shown in **21–23.**

[1] Such constructions can often be avoided, as was shown in **24.**

580. *Who*, *which*, *that* take a singular or a plural verb, according to the antecedent's number.

1. He was *a man who was* always in debt.
2. He was one of *those men who are always* in debt.

581. Two subjects joined by *and* may not take a singular verb except in a few cases, like

1. Bread and butter *is* good.
2. His end and aim *is* victory.
3. A thread and needle *is* needed.
4. The cup and saucer *is* broken.

582. *With* is a preposition, not a conjunction. It suggests a singular verb :

The king with all his army *is* marching hither.

583. PRACTISE EXERCISE. Insert *is* or *are* according to the meaning of the subject.

1. Much pains —— required to make a good composition. 2. Great pains —— required to make a good composition. 3. The crowd —— all shouting. 4. The whole crowd —— shouting. 5. The committee —— reporting unanimously. 6. The committee —— not agreed among themselves. 7. The United States —— a republic. 8. The United States —— different from each other in size. 9. His clothes —— neat. 10. The die —— cast. 11. The dice —— loaded. 12. The data —— insufficient. 13. The phenomenon —— strange. 14. The phenomena

—— strange. 15. Parentheses —— usually set off by commas. 16. Parentheses —— sometimes curves [( )]. 17. Parentheses —— a name given either to curves [( )] or to phrases, clauses, sentences that are parenthetical in sense. 18. Edible fungi —— hard to distinguish from poisonous. 19. The memoranda —— lost. 20. The annals of China —— partly burned in Pekin. 21. Billiards —— a game. 22. Billiards —— played on a cloth-covered table, with ivory balls. 23. Mathematics —— an important study. 24. Measles —— contagious. 25. No news —— good news. 26. News —— collected by reporters. 27. Alms —— given to beggars. 28. Eaves —— a part of the house. 29. Riches —— winged. 30. The summons —— long delayed. 31. Neither answer —— correct. 32. Neither this answer nor the other answer —— correct. 33. The formation of these rocks —— very curious. 34. The strata of rocks here —— very curious. 35. Neither the eaves nor the shingles —— injured by the tree that fell. 36. A black and a red oak —— growing side by side. 37. The king of France and forty thousand men —— marching up the hill. 38. The king of France, with forty thousand men, —— marching up the hill. 39. Two and two —— four. 40. The scissors —— dull. 41. Gray trousers —— often worn with a black frock coat. 42. A pair of scissors —— a convenient thing to have. 43. Ten dollars —— lying on the table. 44. Ten dollars —— a certain sum. 45. "Pickwick Papers" —— a story by Dickens. 46. Either John or James —— the man. 47. Half the day —— gone. 48. Half the apples —— gone.

584. PRACTISE EXERCISE. Insert *is* or *are*, *has* or *have*, according to the number of the pronoun.

1. Everyone —— going. 2. Everyone —— gone. 3. Each of us —— his faults. 4. All of us —— going. 5. Not all —— gold that glitters. 6. Neither John nor he —— there. 7. Hers is one of the sweetest voices that —— been heard in this school. 8. The best of those which —— been found is the smallest. 9. "Are you the man that —— apples to sell?" 10. Every one —— kin to the rich man. 11. Each of these states —— a part of the Union. 12. None —— so blind as he that will not see. 13. If a person —— going to the woods, he[1] needs a rubber coat. 14. If any one —— the chance to go to Europe, he[1] ought to go. 15. When a person —— sick, he[1] likes a bit of jelly.

585. Simple and complete conjugations. The simple conjugation (**571**) is that of the verb proper. Its twelve forms consist of combinations of pronouns with the forms of the verb (which are usually three, as *call*, *calls*, *called*).

But there are a great many **verb-phrases**, like *shall call*. These enable us to express ideas that cannot be expressed by the verb proper. So we get what may be called the fuller or complete conjugation of the verb, or more properly of the verbal. In *I shall call* the true verb is *shall*, while *call* is the verbal noun. But we say that *I shall call* is a combination of *call*.

The complete conjugation of a verb expresses ideas of person, number, time, "voice," and

[1] Remember section **538**.

"mood." We proceed to examine the combinations that show time, "voice," and "mood."

586. The six distinctions of time. Present and past time are shown by verb-forms (**551**). Four other distinctions are shown by verb-phrases.

Thus any idea of action may be asserted with six distinctions of time:

1. I call
2. I called
3. I shall call

4. I have called
5. I had called
6. I shall have called

1. *I call* asserts the action as happening now.

2. *I called* asserts the action as happening in the past.

3. *I shall call* asserts the action as happening in the future.

4. *I have called* asserts the action as now past, or now perfected.

5. *I had called* asserts the action as finished by a certain past time.

6. *I shall have called* asserts the action as finished by a certain future time.

We may name the six combinations or tenses[1] thus:

Present: I call
Past: I called
Future: I shall call

Present perfect: I have called
Past perfect: I had called
Future perfect: I shall have called

The six tenses of *is* are as follows:

Present: I am
Past: I was
Future: I shall be

Present perfect: I have been
Past perfect: I had been
Future perfect: I shall have been

587. The present. The present is a time on which we cannot exactly put our finger. It becomes the past even while we speak of it. So we use the word *present* in rather a vague manner; sometimes it covers years, as when we say *I go to New York once a year.* In fact the idea of the present almost disappears in such a sentence. The mere idea of a custom remains.

[1] In this book, *tense*, when used, may signify any verb, verb-phrase, form-sentence, or group of form-sentences, viewed with relation to time. See **575**, footnote.

Instead of the simple present verb we may have a present verb-phrase, as in *I am talking.* Such a phrase, consisting of the verb *am* and a predicate participle (**383**), is called a **progressive** present.[1] It arrests the action in the very process. We say *The sun is streaming across the room*, although light travels 186,000 miles in a second.

In common talk we may use present forms to refer to the future, as in *I go to town to-morrow.* The progressive present, as in *I am going to town to-morrow*, is very often used as a future. And the curious combination *I am going to go to town* is also common. In all these cases the speaker imagines the future as already here, just as when he says *Go! now.*

588. The future.[2] The regular future forms are combinations of *shall* and *will* with a verbal noun (**333**). It requires some skill to use these phrases correctly, as the verb changes from *shall*

[1] Every tense has its progressive combination, as, *I was talking, I shall be talking*, etc.

[2] **To the Teacher.** The authoritative work on the history of the English future is Professor F. A. Blackburn's, "The English Future." It is out of print, but can be found in many college libraries.

to *will* according to the person of the subject-pronoun.

589. **The pure future.** The **pure future makes a quiet announcement of what is to happen.**

It uses *shall* with the first person, *will* with the second and third:

1. I shall die	1. we shall die
2. you will die	2. you will die
3. he will die	3. they will die

These forms are shortened to

1. I sh'll die	1. we sh'll die
2. you'll die	2. you'll die
3. he'll die	3. they'll die

The negative forms of the pure future are correctly contracted in two ways, the second being very informal:

1. I sh'll not die	1. I shan't die
2. you'll not die	2. you won't [1] die
3. he'll not die	3. he won't die
1. we sh'll not die	1. we shan't die
2. you'll not die	2. you won't die
3. they'll not die	3. they won't die

[1] *Won't* is a correct contraction of *woll* (an old form of *will*) and *not*.

590. PRACTISE EXERCISE. *A.* Repeat from memory the following :

UNCONTRACTED PURE FUTURE, AFFIRMATIVE.

1. I shall be happy to see him
2. you will be happy to see him
3. he will be happy to see him

1. we shall be happy to see him
2. you will be happy to see him
3. they will be happy to see him

UNCONTRACTED PURE FUTURE, NEGATIVE.

1. I shall not be happy to see him
2. you will not be happy to see him
3. he will not be happy to see him

1. we shall not be happy to see him
2. you will not be happy to see him
3. they will not be happy to see him

CONTRACTED PURE FUTURE, AFFIRMATIVE.

1. I sh'll be happy to see him
2. you'll be happy to see him
3. he'll be happy to see him

1. we sh'll be happy to see him
2. you'll be happy to see him
3. they'll be happy to see him

CONTRACTED PURE FUTURE, NEGATIVE.

1. I sh'll not be happy to see him
2. you'll not be happy to see him
3. he'll not be happy to see him

1. we sh'll not be happy to see him
2. you'll not be happy to see him
3. they'll not be happy to see him

OR

1. I shan't be happy to see him
2. you won't be happy to see him
3. he won't be happy to see him

1. we shan't be happy to see him
2. you won't be happy to see him
3. they won't be happy to see him

B. Give all the sentences of A, placing before each the words "I'm quite sure that," thus: "I'm quite sure that I shall be happy to see him."

C. Give all the affirmative sentences of A, placing before each the words "Are you quite sure that," thus: "Are you quite sure that I shall be happy to see him?"

D. Give all the negative sentences of A, placing before each the words "I'm afraid," thus: "I'm afraid I shall not be happy to see him."

E. Give all the affirmative sentences of A, placing before each the words "Let's suppose,' thus: "Let's suppose I shall be happy to see him."

591. Practise Exercise. Use all the forms of (A) before each of the expressions of (B).

(A)

1. I sh'll be
2. you'll be
3. he'll be

1. I sh'll not be
2. you'll not be
3. he'll not be

1. we sh'll be
2. you'll be
3. they'll be

1. we sh'll not be
2. you'll not be
3. they'll not be

OR

1. I shan't be
2. you won't be
3. he won't be

1. we shan't be
2. you won't be
3. they won't be

(B) (1) sorry; (2) glad to come; (3) at home then; (4) in a hurry; (5) afraid to say so; (6) hasty; (7) on the watch; (8) ashamed to try; (9) alarmed; (10) looking for trouble; (11) willing to confess; (12) stay; (13) likely to stay; (14) coming often; (15) late again; (16) surprised; (17) sure; (18) severe with him; (19) fooled again; (20) expected to speak; (21) astonished at anything new; (22) expecting you; (23) through by four; (24) in town at Christmas; (25) worried; (26) wretched if it rains; (27) drowned if we upset; (28) tired out by then; (29) mightily pleased; (30) asleep before that; (31) obliged to stay; (32) compelled to request; (33) forced to leave; (34) required to report; (35) excused; (36) less afraid after this; (37) worse off than at present; (38) very far away.

592. PRACTISE EXERCISE. Use all the forms of (A) before each of the expressions of (B).

(A)

1. I sh'll
2. you'll
3. he'll

1. we sh'll
2. you'll
3. they'll

1. I sh'll not
2. you'll not
3. he'll not

1. we sh'll not
2. you'll not
3. they'll not

OR

1. I shan't
2. you won't
3. he won't

1. we shan't
2. you won't
3. they won't

(B) (1) arrive at twelve; (2) reach Chicago on time; (3) get to Boston by six; (4) hope for much better things; (5) feel badly; (6) like to go; (7) expect you; (8) look for you to-morrow; (9) think it strange; (10) certainly try; (11) think so; (12) stay, probably; (13) feel pleased; (14) escape, probably; (15) have to go; (16) get through in time; (17) get left; (18) tell the truth, of course; (19) need to fear; (20) have to explain; (21) worry; (22) show surprise; (23) succeed without trying; (24) win without an effort; (25) make a fuss; (26) make money; (27) make a desperate effort; (28) wonder what the trouble is; (29) ask why; (30) enlist; (31) fight; (32) break the news; (33) give in without a struggle; (34) take part; (35) blame you; (36) rebel.

593. The compliant future. If, now, a person says, *Will you lend me a knife?* and you reply, *I will*, how is *will* used with *I* and *you?* It expresses a willing mood.

Note the following questions and answers:

1. Will you lend me a knife? I will, with pleasure.
2. Will you go with us? We will, gladly.
3. Will you forgive me? I will.
4. Will you please give him another chance? Yes, I will.
5. You won't let it worry you, will you? I won't, if you wish it shouldn't.

Another name for willingness is compliance. *Will* and *won't* are here **compliant.** They either grant a wish, or they consult a person concerning his willingness.

Sometimes *will* is thus used even when the other person's wish is only supposed:

1. I will close the window, if you wish.
2. I will assign you this desk, if you like.
3. We will study the next lesson to-morrow.

The **compliant future** uses *will* in questions and answers as to willingness.

Note to the Teacher. *I will lend you my knife* is not quite the same as *I am willing to lend you my knife. I'll gladly come* is just as much a future as *I shall be glad to come;* it is a future and something more. All "futures" contain present opinion, determination, or consent.

594. PRACTISE EXERCISE. Insert *shall* or *will* according as the pure future or the compliant future is needed with *I* or *we*.

1. Will you be our guest at the holidays? I —— with pleasure. 2. Won't you close the door? Certainly, I ——. 3. Shall you answer his letter? I ——. 4. I —— answer this letter, if you will let me. 5. Shall I close the window? Yes, please, if you ——. 6. I —— take you for a drive, if you will go. 7. Well, then, we —— change the subject, if you please. 8. Did you say your book was lost? —— I lend you mine? I —— gladly, if you would like it. 9. I —— put the room to rights, if nobody objects. 10. I —— just tie the boat, if you will wait.

595. A compliant sentence, like *We'll gladly do so*, means about the same as *We sh'll be happy to do so*. But we cannot say *We'll be happy to do so*. That would mean that we consent to be happy!

596. The determined future. Suppose now that the speaker does not comply with a request, but refuses. He says, *I* **won't** *do as you wish; I* **will** *do as I choose*. He pronounces *will* and *won't* strongly, as if against opposition.

In like manner *you* **shall** and *he* **shall** express the speaker's determination. *You shall hear me* means *I am determined that you shall hear me*.

The **determined future** uses emphatic *will* in the first person, and emphatic *shall* in the second and third, thus reversing the verbs of the pure future.

Learn the

DETERMINED FUTURE OF **go**

Affirmative	*Negative*
1. I WILL go	1. I WILL not go
2. you SHALL go	2. you SHALL not go
3. he SHALL go	3. he SHALL not go
1. we WILL go	1. we WILL not go
2. you SHALL go	2. you SHALL not go
3. they SHALL go	3. they SHALL not go
	OR
	1. I'll NOT go
	2. you sh'll NOT go
	3. he sh'll NOT go
	1. we'll NOT go
	2. you sh'll NOT go
	3. they sh'll NOT go
	OR
	1. I WON'T go
	2. you SHAN'T go
	3. he SHAN'T go
	1. we WON'T go
	2. you SHAN'T go
	3. they SHAN'T go

597. Summary. Do not use *I will* or *I'll* unless you wish to express a willing or a determined mood. Don't say *I'll be glad.* Say *I sh'll be glad.* You are simply foretelling your gladness.

Cultivate a habit of saying *I sh'll* instead of *I'm going to. I'm going to be there* is passable English, but *I shall be there* is better. *I'm going to be sixteen to-morrow* is poor English, and *I'll be sixteen* is worse. Say *I sh'll be sixteen.*

598. In questions, the correct verb for the first person is always *shall.*

1. *Shall* I go? Yes, you had better. [1]
2. *Shall* I go? Yes, please.
3. *Shan't* I help you? No, thank you.
4. *Shall* I be chosen, I wonder? [addressed to one's self].
5. *Shall* I go? [addressed to one's self]. Yes, I will.
6. *Shall* we all help him? he seems to need help.

In other questions, the correct verb is *shall* or *will* according as the speaker should answer *shall* or *will.*

1. *Shall* you be there? I shall. [Pure future.]
2. *Will* you lend me a knife? I will. [Compliant future.]

[1] *Had better* is an older and stronger form than *would better.*

3. *Shall* you try to see him again? I think I shall. [Pure future.]

4. *Won't* you try to see him again? I will. [Compliant future.]

5. You WON'T go, as I understand it. No, I WON'T. [Determined future.]

6. You probably won't go, shall you? No, I shan't. [Pure future.]

599. PRACTISE EXERCISE. Use the correct form of the pure future in the following questions :

1. —— you go to the country this summer? 2. —— you probably be through by four? 3. —— go to see the opera when it comes? 4. —— be going? 5. —— go to Europe next year? 6. —— get a new dress for Commencement? 7. —— you do as they wish? 8. —— try for that prize? 9. —— you make any excuse? 10. —— you tell the truth?

600. Should and would. These verbs are, in form, the past of *shall* and *will*, but they have lost their past meaning. They have two chief uses : [1]

1. As pure futures after a past verb of saying or thinking :

[1] In addition to these two chief uses, there are three minor ones: (1) *Should* sometimes means *ought*. (2) *Would* sometimes means past determination (He *would* go, in spite of all). (3) *Would* sometimes means a past custom (He *would* go nearly every day).

1. John said that he should be sixteen next week.
2. John said that James would be seventeen.
3. John said that he should be happy to go.

2. As conditional futures:

1. If it should rain, we should stay at home.
2. If he would only yield, all would be well.
3. I should like it if it should rain.
4. I said that I should like to go if I got a chance.

601. Should and would generally follow the rules for shall and will.

602. PRACTISE EXERCISE. Insert the pure future after the past verbs of saying or thinking:

1. He said of himself that he —— go. 2. Jane said she —— try to go. 3. Did you say that you —— be glad to go? 4. Did he say that he —— be glad to go? 5. Did he say that he —— be sixteen next week? 6. I was afraid that I —— miss my train. 7. He said he —— miss his train. 8. They said they feared they —— miss their train. 9. They thought it —— rain. 10. John asked whether he —— go too.

603. PRACTISE EXERCISE. Insert the conditional future.[1]

1. —— you probably go if you had a chance? 2. —— you be glad to go? 3. —— you like to go? 4. —— you

[1] *Should you?* is often correct in questions where most people say *Would you? I should like* and *Should you like?* are better than *I would like* and *Would you like?*

like some butter? 5. How —— you like to go? 6. What, —— you say, is the matter? 7. Do you think he —— consent to go, if he were asked? 8. If it —— rain, —— you still be willing to go? 9. If you —— see a bear coming, what —— you probably do? 10. If you would try, you —— certainly succeed.

604. May and can. *May* usually asserts permission.[1] *Can* usually asserts power to do. Examples:

1. I may go, if I wish.
2. I can go, if I try.

Therefore in asking, granting, or stating permission the proper verb is *may*. Examples:

1. May I go? You may.
2. I mayn't go.

The question *Can I go?* inquires whether the speaker himself has the power to go. A boy asks himself, or someone else,

1. Can I jump as far as that?
2. Can I get over the ice without breaking through?

There are times when either *can* or *may* is proper. If a bear had you pinned to the earth, and a friend shouted *Why don't you come on?* it

[1] When *may* asserts permission received, it is a present permission for a future act. Often the permissive idea is absent. Then we have a *doubtful future*, as in *I don't really know whether or not I shall go, but I may.*

would make little difference whether you said *I mayn't* or *I can't.*

605. PRACTISE EXERCISE. Fill the blanks with *can*, *can't*, *may*, or *mayn't*, according to your best judgment.

1. ——I ask you to come and see me? 2. ——I borrow a knife? 3. —— we get across that rotten log? 4. —— we accomplish so much? 5. ——I say that you consent? 6. —— you come out for a walk? I mean, is your father willing? 7. No, I——. Father says no. 8. —— you come out for a walk? I mean, are you well enough? 9. No, I——. My cold is too bad. 10. —— you come along? Are you through studying? 11. No, I——. I haven't finished. 12. —— you get down? 13. No, I——. I'm caught in the branches. 14. Why don't you hurry? ——you go faster without hurting your foot? 15. I——hurry. The doctor won't let me.

606. Might and could. These verbs are in form the past of *may* and *can*, and are often so used in object clauses.

1. He saw that he might depart at that moment.
2. I found that now I could open the door.

In most statements *might have* and *could have* form the past of *may* and *can.*

1. I might have gone.
2. I could have gone.
3. I wish I might or could have gone.

Might and *could* often refer to the future after a past verb.

1. I told him that I might possibly go.
2. He said that such accidents could never happen again.

Might can refer to the future from a present point of view.

You might possibly find some trout there to-morrow.

In such a case *might* presents the future act (as expressed in the verbal *find*) as less probable than *may* would present it.

607. What is meant by "mood." When we assert anything, we always have a certain attitude of mind toward our assertion. We speak positively, or doubtfully, or wishfully, or commandingly, or willingly, or obstinately, or sadly, or happily. These attitudes of mind are called feelings or moods.[1]

By far the commonest mood of mind is the positive. This is what leads us to make sentences. We assert that such and such a

[1] **To the Teacher.** The Latin *modus* is a bad translation of the Greek grammarians' *διαθέσις ψυχῆς*, or mental attitude. Our word *mood* (< Teut. *moda*) comes nearer the true idea. To speak of "manner of assertion" is to leave us as much in the dark as before. Mood is first a feeling — in grammar as in life — and then a form.

thing is, or is not, does or does not. Our very definition of a verb is, "a word that asserts." The verb makes the speaker responsible.

If we wish to speak less positively, we do not change the form of the verb proper, but we use a group-verb or a mood adverb (**403**). Thus we say

1. He is there.
2. Perhaps he is there.
3. He may perhaps be there.

If we wish to speak willingly or obstinately of a future act, we vary the use of *shall* and *will* (**588–603**).

We might, indeed, set up an array of hard names for the numerous form-combinations that express our feelings toward an act. Take the act of *seeing*, for example. By the use of mood adverbs (like *perhaps*), mood adjectives (like *glad*), and mood verbs (like *shall* and *will*) we could get a long list of moods:

The emphatic: I do see.
The more probable: I shall probably see.
The less probable: I may possibly see.
The potential: I can see.
The permissive: I may see — if I wish.
The obligative: I ought to see.
The necessary: I must see, or I've got to see.
The happy: I'm glad to see.
The sad: I'm sorry to see.

But this would be an unprofitable business, because in English there is no end to such combinations.

608. In strictness, there are only two moods of the English verb in common use at the present time: the assertive (or **indicative**) and the **imperative**. Verbs used in commands are said to be imperative, as *See!*

What we call the compliant and the determined future are only assertive futures plus the ideas of willingness and determination.

609. There is one other curious change of form that deserves attention. Note the italic verbs in the following sentences:

1. If I *saw* how to get word to John, I would send for him.
2. I wish I *saw* how to get word to him.

In these sentences a past indicative form is used for the present, to state a present wish or supposition that is contrary to fact.

But in such sentences we use *were* for *was*.

1. If John *were* here now, I should like it.
2. I wish John *were* here now.

Were is here called a past "subjunctive" form, used with a present meaning. English verbs once had a "subjunctive" mood, consisting of special forms used in dependent clauses. A very few subjunctive forms remain in spoken English. Examples:

1. If John *were* here, I should be glad.
2. I wish he *were* here.
3. Heaven *be* praised for such news!
4. God *grant* it *be* true!

Sometimes we say *I wish John was here.* It is better English to say *I wish John were here.* After *if*, *as if*, and verbs of wishing, the subjunctive *were* is either singular or plural.

610. Active and passive combinations. Verbs of action represent the subject as acting, as *I strike.* But group-verbs may represent the subject as either acting or suffering, thus:

1. I am striking.
2. I am being struck.
3. I am struck.

Thus we get two kinds of combinations. **Active combinations** represent the subject as acting on something. **Passive combinations** represent the subject as acted on.

The distinction between active and passive subject is usually called a distinction of **voice.**

But it is not necessary to speak of two voices of the English verb, so long as we speak of active and passive combinations.

611. The complete conjugation. We have seen that the simple conjugation of a verb consists of subject-pronouns combined with the true verb-forms, arranged with reference to person, number, time present, and time past.

The complete conjugation gives the active and passive combinations, arranged according to six distinctions of time. This complete conjugation furthermore recognizes two chief distinctions of mood, namely the indicative and the imperative; also two lesser distinctions of mood, namely willingness and determination as added to the future indicative.

As a matter of convenience, the complete conjugation does not include any of the forms called potential, obligative, emphatic, etc. (**607**). Neither does it include the progressive forms (**587**), although these are very common.

612. An outline of a complete conjugation consists of one of its three persons — say the first or third. The complete outline of *see* would contain eighteen forms, as follows :

SEE

INDICATIVE MOOD

	Active	*Passive*
Present	: I see	I am seen
Past	: I saw	I was seen
Pure future	: I shall see	I shall be seen
Compliant future	: I will see	I will be seen
Determined future	: I WILL see	I WILL be seen
Present perfect	: I have seen	I have been seen
Past perfect	: I had seen	I had been seen
Future perfect	: I shall have seen	I shall have been seen

IMPERATIVE MOOD

Active	*Passive*
Present or future : see !	be seen !

613. Verbals do not properly form a part of the conjugation, since none of them can take a subject. But it is interesting to see how phrase-verbals may be developed by help from the verbals of *have* and *be*.

VERBAL NOUNS OF SEE

Active	*Passive*
Present : to see	to be seen
seeing	to be being seen
to be seeing	
Present perfect : to have seen	to have been seen
to have been seeing	

VERBAL ADJECTIVES OF SEE

Active	*Passive*
Present: seeing	being seen
Present perfect: having seen	having been seen
Past: ——	seen

CHAPTER XVIII

THE OLDER STYLE

614. Certain forms of words, like *thou* and *thee*, were once in daily use, but now belong to the older style. Such forms are still employed in solemn or poetic language. We hear them in church, and we read them in the Bible or in Shakspere.

615. The King James version of the Bible (published 1611) is the book which has chiefly preserved these forms, and they are best learned by a study of this book.[1] Indeed, other books written about 1611 do not always present the same forms as the Bible. For example, *ye* is always a subject-pronoun in the Bible, whereas in Shakspere it is often an object. In the Bible we never find the adjective *its*, but always *his* or *her*, referring to objects. *Its* however occurs a

[1] **To the Teacher.** Young persons often feel the need of a surer grasp of biblical grammar than they can get without definite drill. Such drill should be given in Bible classes rather than in the public school.

few times in Shakspere, and often in the works of John Florio, a friend of Shakspere.

616. The older conjugation has several inflections in the form of verbs. In most verbs the indicative has the second singular ending *-st*, and the third singular ending *-th*. But after *if* we find *be* for *am*, *art*, *is*, and *are*, and the *-st* and *-th* of other verbs do not appear.

617. Older forms of the verb Be.

Indicative

	Singular	*Plural*
Present	1. I am	we are
	2. thou art	ye are
	3. he is	they are

Subjunctive [1]

	Singular	*Plural*
Present	1. (if) I be	(if) we be
	2. (if) thou be	(if) ye be
	3. (if) he be	(if) they be

Indicative

	Singular	*Plural*
Past	1. I was	we were
	2. thou wast	ye were
	or	
	wert	
	3. he was	they were

[1] The subjunctive forms are so called because they occurred in subjoined or dependent clauses.

Subjunctive

	Singular	*Plural*
Past[1]	1. if I were	if we were
	2. if thou were	if ye were
	3. if he were	if they were

618. Older forms of the verb Love.

ACTIVE

Indicative

	Singular	*Plural*
Present	1. I love	we love
	2. thou lovest	ye love
	3. he loveth	they love

Subjunctive

	Singular	*Plural*
Present	1. (if) I love	we love
	2. (if) thou love	ye love
	3. (if) he love	they love

Indicative

	Singular	*Plural*
Past	1. I loved	we loved
	2. thou lovedst	ye loved
	3. he loved	they loved

[1] The past subjunctive often referred to present time, in conditions or wishes contrary to fact (**609**). In a condition this form often occurred without *if*, the order of subject and predicate being reversed, as *were I*, *were thou*, etc. We can still say *were I you*, *were I going*, etc., without sounding very antiquated.

Subjunctive

	Singular	*Plural*
Past	1. (if) I loved	we loved
	2. (if) thou loved	ye loved
	3. (if) he loved	they loved

PASSIVE

Indicative

	Singular	*Plural*
Present	1. I am loved	we are loved
	2. thou art loved	ye are loved
	3. he is loved	they are loved

Subjunctive

	Singular	*Plural*
Present	1. (if) I be loved	we be loved
	2. (if) thou be loved	ye be loved
	3. (if) he be loved	they be loved

Indicative

	Singular	*Plural*
Past	1. I was loved	we were loved
	2. thou wast loved	ye were loved
	3. he was loved	they were loved

Subjunctive

	Singular	*Plural*
Past	1. (if) I were loved	we were loved
	2. (if) thou were loved	ye were loved
	3. (if) he were loved	they were loved

619. It is not necessary to give every combination of *be* or *love* to show the very great changes that have taken place in the ordinary forms of English verbs and pronouns in the last three hundred years. These changes tend to make English a simpler and more flexible language. They are mostly changes for the better.

620. **Older uses of shall and will.** In the King James Bible the modern distinctions between *shall* and *will* are not regularly made. *Shall* is often used as a pure future, with any subject-pronoun. *Will* is sometimes a pure future (as in Job 14 : 7), but oftener means *wish*.

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